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EVERYDAY
ENGLISH
COMPOSITION



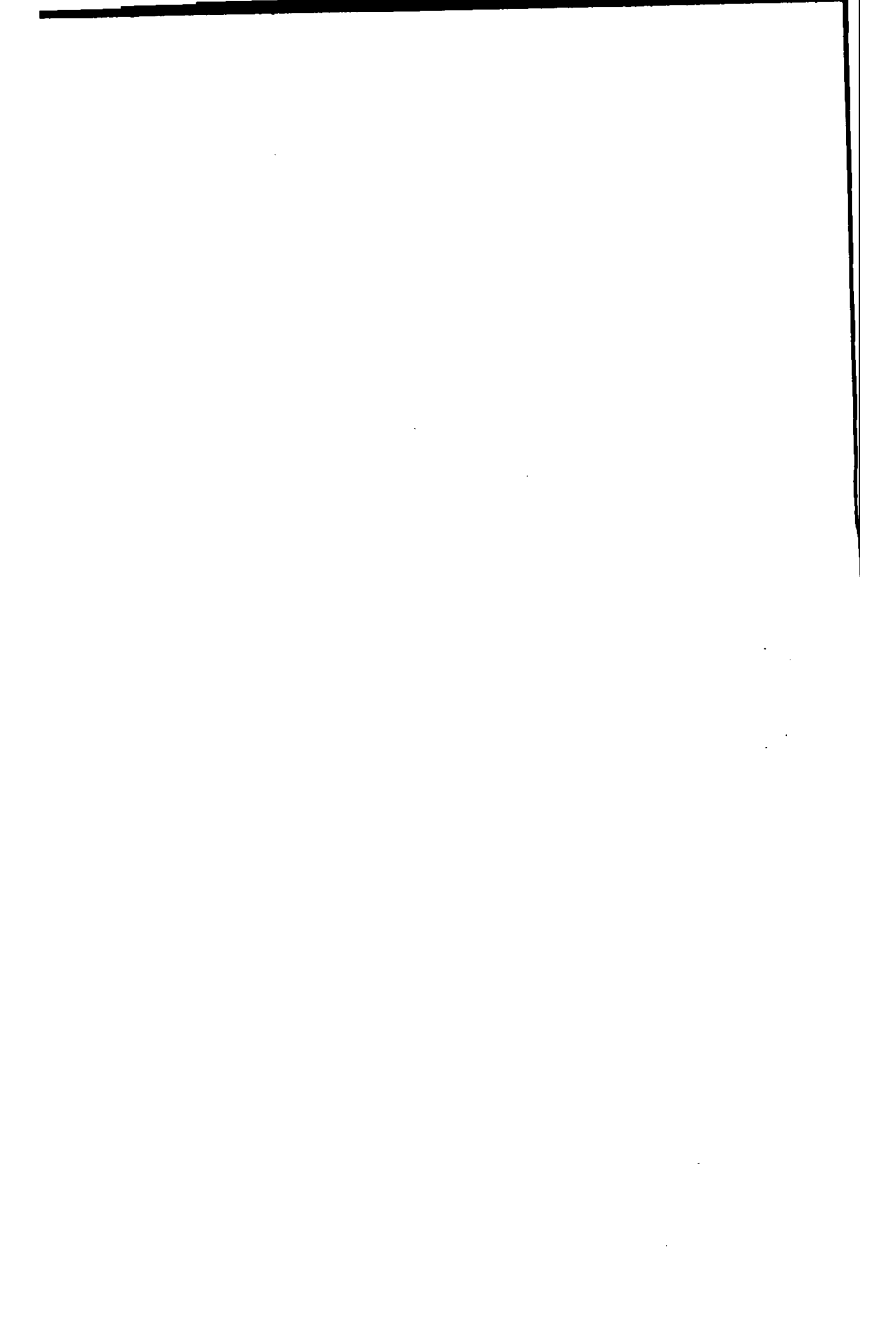
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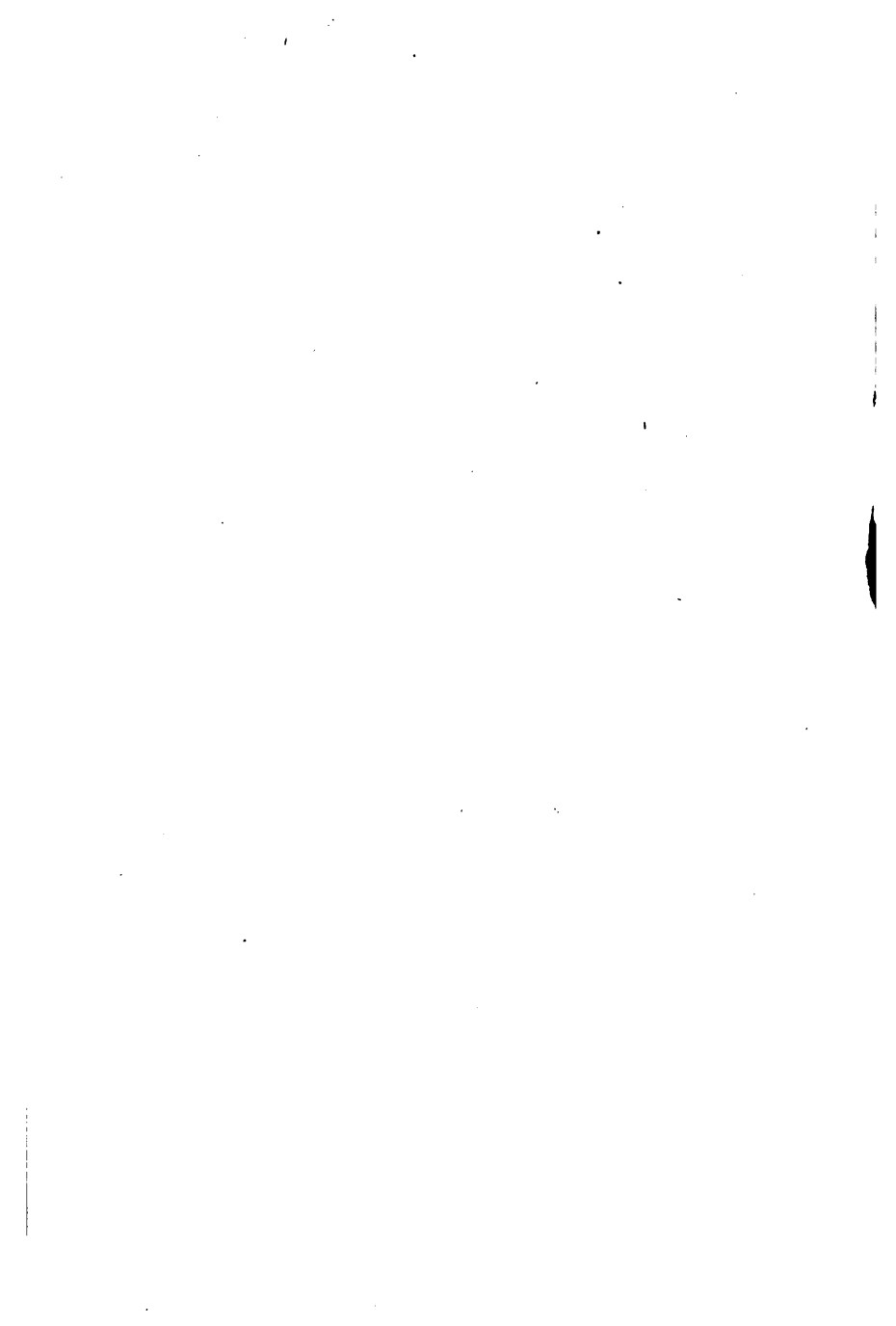
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EVERYDAY ENGLISH COMPOSITION

BY
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and "Teaching Literature"



UNIV. OF
CALIFORNIA

*The first duty of man is to speak; that is his chief
business in this world.*

— Robert Louis Stevenson

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EVERYDAY ENG. COMP.

W. P. 4

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PREFACE

THE object of this book is to improve the speech and the writing of the pupils, to develop their ability to think clearly, and to give them standards of appreciation and criticism. Constant stress laid on habits of thinking and on organization of material tends to make the pupils resourceful and self-reliant. The subject matter is limited to essentials — common matters of everyday speaking and writing. To a large extent the presentation is inductive, and an effort has been made both to vitalize and to humanize the work.

Part One emphasizes good form and the manipulation of sentences and simple paragraphs. Part Two applies these tools of language to the most common forms of composition, stressing not only sentences and paragraphs but also matters of construction that apply particularly to the form of composition under consideration.

The following are the important features of the book :

1. The *assignments* are varied in character, including talks, letters, themes, exercises, criticisms, games, dramatizations, and long themes. They are largely selected from the pupils' world and from vocational and community interests, and are adapted to the ability of the pupils.
2. The *illustrative matter* includes selections from both old and modern classics, and from magazines and newspapers as well as from the work of pupils. These selections also are closely related to the interests of the pupils.
3. *Oral composition* receives as much attention as written composition. The exercises in organization of ideas, choice of words, manner of speaking, and personal poise furnish valuable training for the pupils.

4. *Letter writing* is developed in a cumulative way instead of being confined to one chapter. Since in ordinary life boys and girls will write many more letters than themes, various types of writing are taught through the letter form.

5. *Theme writing* is largely confined to single paragraphs. In each chapter of Part Two, however, is given a long theme, to exercise the pupils in developing related paragraphs.

6. *Games* of five minutes' duration are introduced at intervals to increase the vocabulary, to add interest and alertness, and to develop quick thinking.

7. *Club organization* tends to promote spontaneity and zeal on the part of the pupils, while *parliamentary procedure* affords valuable preparation for later life.

8. The *dramatizations* throughout the book add interest to the course. They are supplemented by a chapter on plays and pageants.

9. The *system of criticism* shows the pupils definitely how to correct their own work and that of their classmates. Its purpose is to train boys and girls to be independent of the teacher.

10. The *applied grammar* lays stress on such matters as affect correct speaking and writing. Attention is directed to function, rather than to form.

11. Exercises in the *use of the dictionary* and *other reference books* occur frequently. Much practice is given, also, in *taking notes* and *making outlines*, and in *spelling, punctuation, pronunciation*, etc.

12. The essentials of *advertising* and *school journalism* are presented in an elementary form.

The book is an outgrowth of the author's teaching experience. For a one-year course a minimum number of assignments may be used, while for a two-year course the maximum number should be taken. (See page viii.) It is hoped that the practical features will appeal alike to teachers and to pupils, and that the combination of utilitarian and cultural elements will lead to greater efficiency in speaking and in writing.

SUGGESTIONS FOR TEACHERS

THE English classroom should be a combination of laboratory, shop, club, debating room, and newspaper office. Here, under the supervision of the teacher, the pupil should learn to handle effectively the tools of speaking and of writing. He should learn how to criticize his own work and that of his classmates. He should communicate his ideas to his fellow students under the stimulus of club organization. He should regard the English classroom as the center from which radiate many interesting activities in dramatics and school journalism. Such a varied and social use of the classroom will make boys and girls heartily like English. In this laboratory guide to English Composition the author has combined these various elements. In accordance with the movement to project high school methods into the upper grammar grades, the book provides high school methods concretely applied and therefore within the grasp of younger pupils.

The following suggestions for using the book may be helpful :

To Make Oral Composition Effective. In this book talks are introduced at the end of the third week, by which time the pupils have become accustomed to one another. After this, they are given at regular intervals. Every pupil should give a talk at least once a week. This can be done in one recitation if the class is of average size. If the class is unusually large, the talks can be concluded on the next day, combined with the next assignment.

The primary object in oral composition is to exercise each pupil in speaking to his classmates and thus to improve his conversational English. Criticism should not encroach upon the talks that form the work of the period. The democratic element should be kept constantly in mind. It is only when each pupil speaks his oral theme as regularly as he writes his

written theme that the most effective results in oral composition may be expected.

Keeping a Record of Each Pupil's Mistakes. When we consider that the flagrant mistakes in grammatical usage are relatively few in number, we must realize that if teachers would concentrate upon each pupil's mistakes the pupil would not go from grade to grade repeating these errors. Oral composition is the best medium for concentrating on the more common faults in the pupil's speech; written composition should concentrate upon such matters as unity, structure, coherence, good form, and the like. In the talks the teacher will discover the particular grammatical mistakes, wrong pronunciations, and crude expressions that are peculiar to each pupil. He should keep an individual record of both good and bad points and in personal conferences should discuss the latter and insist on their correction:

THOMAS GRAY

Nov. 7. *Talk.* Gr. "I seen it." Pron. "athletics." Good position.

Nov. 10. *Theme.* Indention. Sp. "village." Sent. struct. poor. Good comparison.

Nov. 14. *Talk.* Gr. adj. for adv. "And-a." Trouble looking at audience. Good ideas.

Training the Pupil's Critical Power. The teacher's corrections on a theme are often ignored. A classmate's corrections, however, usually arouse a reaction; for boys and girls dislike to fail before a jury of their peers. In this book the critical exercises (called *Criticisms*) are acts of judgment within the ability of the pupil. Such exercises aid in developing initiative, fairness, self-reliance, and power of sustained thinking.

Criticisms of letters and themes — class work under the teacher's guidance — give an excellent opportunity to mold habits of study. Such class work is the best way to insure every pupil's doing carefully each stage of the criticism. Directions are detailed and definite. (See *Criticism 6*, page 39.) The object of the first assignment, on page 2, is to secure a letter in the pupil's ordinary style as a selection with which to make comparisons. (See *Criticism 30*, page 142.) Throughout the book the pupil is encouraged to form standards and to compare his own work with them. (See *Criticism 77*, page 328.)

How to Handle the Text. The text simply prepares the way for the assignments. The presentation is made clear and concrete by means of charts, diagrams, pictures, etc. (See pages 62, 103, 191, 210, 286, and 290.) Numerous teaching devices are introduced; as, enlarging the periods of a paragraph to test sentence structure. (See pages 116 and 124.) If the explanatory matter is long or difficult, as on pages 126 to 128, it should be given as a separate assignment. It is an excellent habit to discuss advance topics at the close of the preceding period so that all the pupils may understand exactly what they are to do in the next assignment. The shortness of many topics facilitates this practice.

The intention is to put into the pupil's hands all that is needed to master the assignments. Much material in Chapter I (such as abbreviations, contractions, etc.) is included for the purpose of review. The teacher can select for special attention such features of the review as are best adapted to the needs of his class.

Getting the Most from the Period. Many exercises, most criticisms of letters and themes, and all games are intended for impromptu class work, to be combined with the prepared work for the period. A number of exercises afford opportunity for blackboard work. Instead of reading aloud all the themes or letters for an assignment, it is often advisable to discuss several in class and to reserve the others for class criticism at a later date (*Letter 3*, page 15) or to have the pupils in the same period under the teacher's direction criticize their own work or that of a classmate. (See *Criticism 49*, page 215.)

The Value of System. It is well for both teacher and pupil to have assignment books in which to record the week's assignments. The teacher's book should be kept where pupils can consult it. This method of giving assignments several days ahead brings system to the English work and gives the pupils an opportunity to work more intelligently.

Collecting a Laboratory Equipment. Pupils should be encouraged to bring pictures from magazines and newspapers to be used as studies for composition (page 81); for pictures help the slow pupils to visualize accurately and give them something tangible with which to begin. Pupils should also gather

clippings to illustrate matters that have been discussed. A class scrapbook may be made. Classes can also construct a miniature theater (page 326), and thus make the dramatic exercises more real.

Wherever possible, each pupil should possess a good secondary school dictionary. In addition, he should have access to an unabridged dictionary and to an encyclopedia.

Developing Class Enthusiasm. If a class is enthusiastic, the chances for good work are greatly increased. Letter exchanges with other schools and the assignments that portray the life of the community and deal with real problems confronting boys and girls always arouse interest. The chapters on dramatics and the school paper may be taken as reference work during the year, to guide pupils in their outside activities. It is also an excellent plan to have a class paper or an exhibit. (See page 305 and *Exercise 99*, page 321.)

The English teacher should make constant use of suggestion. He should be as quick to praise as to correct. His criticism should be constructive, not deadening in its condemnation. The indifferent pupil will often respond if he has something tangible on which to build.

One-Year and Two-Year Courses. This composition course has been constructed with the idea that it may be completed either in one year or in two years. The flexibility of the course lies in the assignments.

For a *one-year course* a minimum number of assignments should be taken. The assignments on pages 173 to 180, 265 to 267, 301 to 303, and 304 to 332 may be omitted, and the text may be optional. If the book is supplementary to a grammar, the following applied grammar may be omitted: pages 49 to 56, 105 to 111, 144 to 154, 181 to 186, 229 to 233, 237 to 240, 270 to 273, and 329 to 332. When both a letter and a talk or a theme and a talk are given after a topic, as on pages 252 to 256, either the written or the oral assignment should be selected in alternation for the one-year course.

For a *two-year course* the work should be taken just as it stands.

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PART ONE

TOOLS OF LANGUAGE

I. GOOD FORM

If you ever had a tool box, the first thing you probably did was to learn the names of the tools and how to handle them. If you ever tried to cook, the first thing you did was to learn the uses of the pots, the pans, and the kettles.

Every apprentice in a trade, as well as every beginner in an art or a profession, should learn four things :

1. The names of his tools.
2. How to use each tool skillfully.
3. The methods used by those who have learned the trade and established standards for imitation.
4. How to plan and construct things himself.

The tools in English composition are words, sentences, and paragraphs. Just as a carpenter uses different tools — chisel, hammer, or saw — for various kinds of work, so the writer employs different classes of words, sentences, and paragraphs to get the various effects he desires. Each class is like a different tool. The standards have been set for us by writers of recognized reputation.

Letter 1. *A Friendly Letter.*

To a member of your family write your ideas about one of the following, stating your reasons. If possible, use writing paper and envelope. Place the letter in the envelope. Address the envelope.

1. What you would do with a ten-dollar bill presented to you.
2. Where you would like to travel next summer.
3. If you could be some one else, what person you would like to be.
4. If some one gave you a twenty-acre farm, what you would plant on it.

To THE TEACHER. See *Criticism 5* on page 39 for later discussion.

GOOD FORM IN WRITING

Good Form Defined. By *good form* we mean the proper way of doing anything. The proper way of doing things is decided by the majority of educated people.

Form in writing deals with the mechanical features, such as penmanship, margin and indention, punctuation, spelling, and grammar.

Penmanship. *Legibility* is the first characteristic of good handwriting. Do people have trouble in reading what you have written? If so, you are not treating them with proper consideration. Close your *a*'s and *o*'s properly. Dot your *i*'s and cross your *t*'s. Make *m*'s and *n*'s different from *u*'s. Be careful that *v* does not masquerade as *o*, nor *e* as *i*.

Neatness is the second quality of good penmanship. It shows orderly habits. A carefully written paper attracts the eye; an untidy, smeared, or blotted paper repels it.

Uniformity is the third quality to give character to handwriting. This means that the writer uses the same general style throughout.

Cultivate a legible, neat, and uniform handwriting.

Exercise 1. Dictation : Penmanship.

As the teacher slowly reads a paragraph from a textbook, she will pause at the end of each sentence for you to pass your paper to the pupil at your left. For each sentence, then, you will have a different paper. Begin each sentence on a new line. In a few minutes several different kinds of handwriting will be found on the same sheet. Each time you write a sentence try to make the handwriting better than in the sentences written above. When you have finished the paragraph, check the sentence that is written the best. This exercise is also excellent for blackboard work. At the end of each sentence each pupil at the board should move one place to the right.

Directions for Written Work. *Margin* is the blank space on a page around the printed or written matter. *Indentation* is beginning a line a little to the right of the other lines.

Observe these directions in your written work :

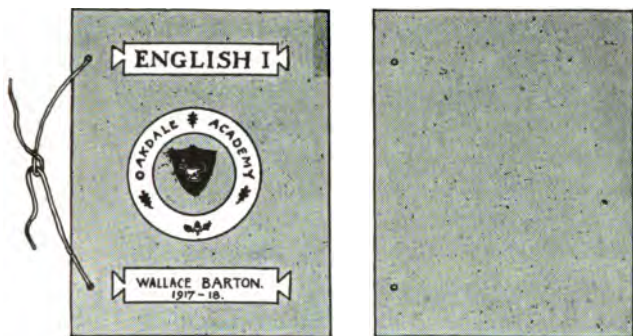
1. Leave a margin of at least an inch on the left of the page.
2. Write on only one side of the paper, unless the teacher directs otherwise.
3. In the margin, in the upper left-hand corner, write on four separate lines your name, the name of your class, the number of the assignment, and the date.
4. Write the title in the center of the line about an inch and a half from the top of the paper. Begin the first word and each of the important words of the title with a capital letter.
5. All the sentences that deal with one topic constitute a *paragraph*. Indent a paragraph at least half an inch from the margin.
6. Write with pen and black ink, if possible, for the use of ink leads you to think more carefully before writing. Keep a blotter with your paper and use it.
7. When written work is returned by the teacher, examine the comments carefully ; then file the work away according to the date. A loose-leaf book is excellent. If ordinary tablet paper is used, make an envelope case for your written work.

The following written composition, or theme, is in correct form :

Lucy Budd (Signature)	
English I B (Class)	
Theme 19 (Assignment)	
May 15, 1917 (Date)	In the Public Library (Title)
○ (Margin) ○	From many standpoints, a public library is a most interesting place. All classes of people come there. Small children throng to the Children's Department, which is appropriately decorated with Mother Goose pictures and illustrations from juvenile books. School-boys and schoolgirls come with long lists of things to be looked up. College students sit for hours poring over large books of various kinds. To the Circulating Department flock all the novel readers - young romantic girls, hard-working people to whom reading is a pleasant relaxation, greedy readers who skip through hundreds of books just to get the story, which they promptly forget. There come men and women with lean, hungry faces to read books in their own languages. Those well acquainted with libraries can hardly realize the awe and bewilderment which accompany a foreigner's first visit to one of our well-regulated libraries. To the student of human nature the public library is a veritable mine from which to draw a wealth of characterization.

Keep all your written work, day by day, to note improvement. At the end of the first month make out of cardboard two covers the size of your theme papers. On the front, place

your name, the name of your school, your class, the year, and a suitable decoration. At the end of each month transfer the written work from the loose-leaf theme book to these covers. Fasten the work in the covers by means of a shoe string, the metal tip of which will go easily through the holes of the covers.



These covers, with back work, may be kept in the classroom.

Theme 1. *Penmanship and Form.*

Copy the sentences dictated in *Exercise 1* as a theme. Follow the directions on page 3. Compare your copy with the original paragraph.

The Friendly Letter. The friendly letter is written to one's family, to friends, or to acquaintances. Although it is informal, yet it should follow the accepted rules, or good form, of letter writing.

In writing friendly letters you should avoid highly colored paper and colored ink. Plain, white, unruled paper and black ink are in the best taste. In writing letters for the assignments throughout this book, however, theme paper should be used, unless you are directed to use ordinary letter paper. All written work, no matter whether it is a theme, a letter,

Good Form

a criticism, or an exercise, should be filed in the theme book according to the date.

Nelson, New Zealand

July 15, 1916

Dear Helen,

You have never seen me; so I am going to tell you something about our family and this country. My sister, brother, and I were born in England and spent our early childhood on a lonely farm four miles from Norwich. It was a terrible wrench when we left for New Zealand.

Nelson, however, is a pretty little town with a pleasant climate. We have our midwinter now, while you are having summer. We see the snow on the mountains, but it seldom comes far down. Even though we have cold weather now, spring will soon be here, as the violets and snowflakes are out.

We have a good seabeach, and a pretty winding river, both within walking distances; so we have both salt and fresh water bathing. Even in winter it is not too cold for a picnic on the beach. We have planned one for to-morrow.

Will you tell me something about
your wonderful America?

Sincerely yours,
Dorothy Rogers

→ **Heading** (*where*
and *when*)

→ **Salutation** (*to whom*)

→ **Body** (*u kat*)

→ Complimentary
close (*how*)

→ Signature (by whom)

If you look closely at the letter on page 6, you will notice that it has five different parts. One of the parts tells *where* and *when*; another, *to whom*; another, *what*; another, *how*; and the last, *by whom*. These parts are called the *heading*, the *salutation*, the *body*, the *complimentary close*, and the *signature*.

The *heading* is written in the upper right-hand corner. It consists of the place and the date (*where* and *when*), written on one, two, or three lines. If the person to whom the letter is sent is not familiar with your street address, that should be put above the city and the state; as,

Detroit, Michigan
January 1, 1918

339 State Street
Detroit, Michigan
January 1, 1918

The name of the state may be abbreviated, but not the name of the city. Omit the abbreviations *th*, *st*, *nd*, *rd*, or *d* after the number in the date and write the full number for the year; as, *May 5, 1918* (not "May 5th, '18"). Notice that a comma is placed between the city and the state, and between the month and the year. In very informal letters the place and the date may be written at the end of the letter on the left-hand side.

The *salutation* tells *to whom* the letter is written. It is placed below the heading and begins at the left-hand margin. It may be *My dear* — or *Dear* —; as, *My dear Dorothy* or *Dear Dorothy*. In writing *My dear Dorothy* do not capitalize the second word, *dear*. The salutation in a friendly letter is usually followed by a comma; as,

My dear Dorothy,

Dear Miss Gray,

Dear Mother,

The *body* of the letter, which tells *what* the letter is about, begins on the line below the salutation and is indented.

Indent each new topic as a new paragraph. The letter on page 6 has four different topics, each a paragraph.

The *complimentary close* tells *how* the letter is written, and shows the degree of intimacy. It stands on a line by itself, begins in the center of the line, and runs to the right. Only the first word is capitalized, and the phrase is followed by a comma; as,

Sincerely yours,
Yours sincerely,
Your sincere friend,
Cordially yours,

Lovingly yours,
Your loving daughter,
Your loving son,
Affectionately yours,

The *signature*, which tells *by whom* the letter is written, is placed below the complimentary close, and a little to the right. It is not followed by a period. In letters to acquaintances the full name should be signed.

The *address on the envelope* should be written neatly, the name beginning just below the center of the envelope and equally distant from the ends. It should give the full name of the person to whom the letter is sent, the street and the house number, the city, and the state; as,

Miss Mary F. Gray
10 Terrace Place
Houston
Texas

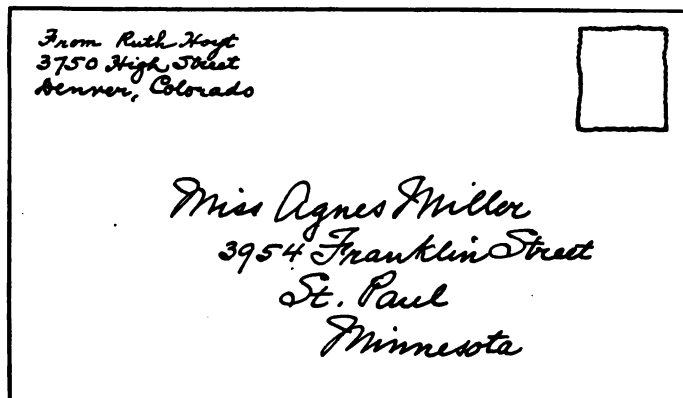
Mr. Ralph Painter
33 Park Street
Portland
Maine

In addressing a letter to sisters write *The Misses Brown*.

The post office requests that the name and the address of the sender be placed in the upper left-hand corner of the envelope.

Then, if for any reason the person to whom the letter is sent cannot be found, the letter can be returned to the sender.

The following envelope is properly addressed :



The double sheet of ordinary letter paper for friendly correspondence is twice the size of the envelope that accompanies the paper. Fold the sheet once, horizontally, with the salutation inside, and insert the long, creased edge of the paper in the envelope.

Observe good form in your friendly letters.

Letter 2. *A Friendly Letter.*

Write a reply to the letter from the New Zealand school-girl (page 6). Be sure that your letter is in good form. Choose one of the following. Several of the letters may be copied on the blackboard for class discussion.

1. Tell something interesting about your own city or county.
2. Tell about an interesting event in American history.
3. Tell about the man whom you consider the greatest American.
4. Tell about an important industry of your state.

TO THE TEACHER. See *Criticism 6* on page 39 for later discussion.

The Business Letter. Compare the following letter forms :

Springfield, Mass. September 27, 1917	27 Terrace Avenue Springfield, Mass. September 27, 1917
Dear Tom, Your letter ----- ----- ----- Perhaps ----- ----- ----- -----	The Acme Company Denver, Colorado Gentlemen: Please ----- ----- Inclosed is ----- -----
Sincerely yours, Norton Phillips	Very truly yours, Norton Phillips

The business letter is more formal than the friendly letter. It must have six parts: the *heading*, the *address*, the *salutation*, the *body*, the *complimentary close*, and the *signature*.

The *heading* is placed in the upper right-hand corner, and should be complete enough to furnish the post-office address for a reply. It may occupy one, two, or three lines. The city and the state, the day of the month, and the year must all be given; and, in large cities, the street and the house number as well. If two lines are used, the date is placed by itself on the second line. The city and the state, and the day of the month and the year, must be separated by commas;¹ as,

¹ Commas are sometimes used at the ends of lines within the heading, but the practice of omitting them is growing in favor.

The Business Letter

11

Lima, N. Y., May 5, 1918

45 State St., Dover, Delaware
April 4, 1918

337 North Broad Street
Newark, New Jersey
October 5, 1918

A business firm usually has its own letterhead, in which the name of the city is printed; as,

THE UNIVERSAL CLOCK COMPANY
15 Main Street, Meriden, Connecticut

August 17, 1918

The *address* precedes the salutation on the left. It gives the full name of the person or the firm to whom the letter is written, and under that, the address. It may occupy two or three lines. The first line begins at the left-hand margin. The second and third lines are sometimes indented, as shown in (1) below, and sometimes written in *block form* as in (2). If a person holds a position of importance, a separate line may be devoted to his title, as shown in (3). The title *Messrs.* is used in addressing a firm of several persons, but not in addressing a company that is a corporation.

(1) Messrs. Clarke and Burns
20 Champlain Street
Detroit, Michigan

(2) Messrs. Clarke and Burns
20 Champlain Street
Detroit, Michigan

(3) Mr. James T. Bell
Superintendent of Buildings
Rome, N. Y.

The *salutation* is placed below the address and begins at the left-hand margin. It is more formal than the salutation of

the friendly letter and uses such expressions as *Dear Sir*, *Dear Sirs*, etc.

Dear Sir:
My dear Sir:
Dear Mr. Hart:
Dear Sirs:
Gentlemen:

Dear Madam:
My dear Madam:
Dear Miss Lane:
Dear Mrs. James:
Ladies:

The salutation in a business letter is followed by a colon. In writing *My dear Sir*, which is more formal than *Dear Sir*, do not capitalize *dear*. In writing a business letter to a woman begin with *Dear Madam* or *My dear Madam*, whether she is married or unmarried. Do not write *My dear Miss*. The following are proper addresses and salutations:

Mr. Thornton Meredith
Richmond, Virginia
Dear Sir:

P. F. Bates and Co.
Portland, Oregon
Gentlemen:

The *body* of the letter begins on the line below the salutation, the first word being indented. If the letter is a reply, reference should be made to previous correspondence. Different topics should be placed in different paragraphs, each indented.

The *complimentary close* is formal. *Yours truly* is preferred for ordinary business letters, and *Yours respectfully*, for official letters; as,

Yours truly,
Very truly yours,
Yours very truly,

Yours respectfully,
Very respectfully yours,
Respectfully yours,

The complimentary close is always followed by a comma. Only the first word is capitalized. Be careful not to write "respectively" for "respectfully."

The *signature* should follow on the next line, a little to the right. It should be very legible and complete. If the writer

is a married woman, she should sign her own name; as, *Mary Smith*. If she wishes to be addressed by her husband's name, she should write his name or initials in parentheses on the same line to the left; as, (*Mrs. John B.*). An unmarried woman or a girl should place before her name *in parentheses* the word *Miss*, to show how she should be addressed in reply. In each case the title in the parenthesis is the one which the correspondent is expected to use in the reply.

(Mrs. John B.) Mary Smith.....	a married woman
(Mrs.) Mary Smith.....	a widow
(Miss) Mary Smith.....	an unmarried woman
(Miss) Mary Smith.....	a girl

If a reply is desired to a letter addressed to a stranger, inclose a stamp. It is even better to inclose a stamped envelope addressed to yourself.

Business paper is about eight by ten inches in size. To fold a sheet, turn the lower edge up to one eighth of an inch from the top so that the paper can be easily spread out to be read. Then crease firmly; turn the folded edge to your left hand; fold from you a little less than one third the width of the sheet; and fold the upper edge down nearly to cover the sheet. Insert the letter in the envelope—the last creased edge first—with the smooth surface against the face of the envelope, on which the address is written. If the letter is folded in this way, it can be read most easily.

For directions concerning the address on the envelope, see page 8. For directions about the kind of paper to use, see the discussion of the friendly letter on page 5.

The following correspondence of a young girl with a business firm shows the proper form of business letters and of the envelope:

Good Form

4753 Parker Street
 Indianapolis, Indiana
 September 20, 1918

The Utility Company
 115 State Street
 Chicago, Illinois

Gentlemen:

Please send me your latest
 catalogue, and quote prices on a
 steamer chair.

Very truly yours,
 (Miss) Evelyn Gray

→ Heading

→ Address

→ Salutation

→ Body

→ Complimen-
 tary close

→ Signature

From Evelyn Gray
 4753 Parker Street
 Indianapolis, Indiana

The Utility Company
 115 State Street
 Chicago
 Illinois

→ Return ad-
 dress of
 sender (ad-
 dressor)→ Address of
 person to
 whom letter
 is sent (ad-
 dressee)

THE UTILITY COMPANY
Interior Decorations and Furnishings
CHICAGO, ILLINOIS

September 25, 1918

Miss Evelyn Gray
4753 Parker Street
Indianapolis, Indiana

Dear Madam:

In reply to your inquiry of September 20,
we are glad to inform you that we have in stock
a well-constructed steamer chair of shellacked
maple and cane at \$5.75.

It is a very comfortable and attractive
chair and we can make shipment at once, upon re-
ceipt of your order.

We await your further wishes.

Yours very truly,

THE UTILITY COMPANY

By



BMB:LT

→ Letterhead

→ Place

→ Date

→ Address

→ Salutation

→ Body

→ Complimentary
close

→ Signature (Firm)

→ (Person dictating
letter)

→ (Initials of person dic-
tating and stenog-
rapher writing letter)

Observe the proper form in a business letter.

Letter 3. A Business Letter.

Write a business letter to one of the following firms. Be sure that your letter is in the correct form. Several of the letters may be copied on the blackboard for class discussion. See *Criticism 6* on page 39 for class criticism at a later date.

1. A department store. (Henwood Brothers, Market Street, Philadelphia, Pa.) Order materials for a dress, two pairs of shoes, a coat, or gloves. State definitely what you want.

2. A sporting goods store. (C. A. Clarke and Company, 200 Broadway, New York, N. Y.) Order everything that is needed for a baseball team.
3. A grocery store. (A. B. Root and Company, 24 Prospect Avenue, Cleveland, Ohio.) Inquire about the prices of certain kinds of canned goods to take with you on a camping trip.
4. A book publisher. (Educational Book Company, 45 La Salle Street, Chicago, Illinois.) Inquire about prices of four classics.
5. A magazine publisher. (The Crane Publishing Company, 56 Park Street, Portland, Maine.) Ask them to send *The Boy's Companion* to another address for the next four months.



Writing and Indorsing Checks. When people deposit money in a bank of deposit, they receive in exchange a bank book and a check book with detachable checks. When the depositor wishes to draw out money, he fills in the blanks on the check with the proper words or numbers, and signs it.

No check is good until it bears the signature of the depositor.

A personal check is written as follows: The depositor dates the check and fills in its number. After "Pay to the order of," he writes the name of the person or the firm to whom he wishes the money to be paid. In the blank spaces he writes the amount in full in one place and in figures in the other. At the bottom of the check he places his signature.

New Orleans, La., _____ *191* _____ *No.* _____

The Bank of Commerce

Pay to the order of _____ \$ _____

_____ *Dollars*

A check made out to a certain individual must be *indorsed*, or signed, by him on the back. A check made out to *Bearer* or to *Cash* may be cashed without indorsement.

One should keep a careful record in the check book of all checks issued, so that the account will not be overdrawn. At certain times the balance of the account should be compared with that kept at the bank.

Exercise 2. *Writing and Indorsing Checks.*

Imagine that the classroom is a bank. Let each pupil write two checks on The Classroom Bank: (1) to Bearer, (2) to another pupil in the room. Let the teacher act as cashier, or paying teller, to look over the checks, and to see if they are properly indorsed. The first check each pupil will hand in himself; the second he will give to the person for whom it is intended. That person will indorse it and present it to the paying teller, or cashier.

Writing Bills and Receipts. A bill is a written statement of goods sold or of services rendered.

		Oakland, Cal.
		September 20, 1917
Charles Adams, Cr.		
Mr. Amor Brown, Dr.		
September 15. Cutting the grass, 2 hours		
at 5 cents an hour		10
Picking apples, 4 hours		
at 5 cents an hour		20
" 17. Helping to clean the cellar		
3 hours at 5 cents an hour		15
	Received payment,	\$0.45
	Charles Adams	

Notice the following bill:

The Caldwell Company Philadelphia				
<i>Purchases Month ending</i> February 28, 1917				
Mrs. R. M. Graham 450 Broom Street Wilmington, Del.				
NOTICE: Merchandise to be credited on current bill must be returned before the last day of the month.				
DATE			DAILY TOTAL	CREDITS
2	2 Picture Frames	35	70	
	Card Case		25	
	1/2 Doz. Hdkfs		75	1.70
12	Basket		75	
	Cap		50	1.25
20	Cap			
	Tie		25	.25
			3.20	
			2.70	50

Received Payment
THANK YOU
The Caldwell Company
PHILADELPHIA
March 3, 1917

B. T.

A bill is blocked in as a list of articles or of services. The place and the date, together with the names of the creditor and

the debtor, are written at the top. The price of each article or service, with the date, is written in the bill proper.

When payment is made, the bill is receipted by writing below after the words *Received payment* the signature of the firm or of the person receiving the money. If an employee receives the money, he signs his name, number, or initials under the firm's name.

Exercise 3. *Bills and Receipts.*

Write one of the following bills and in class present it to another pupil, who will pay the bill by writing a check on a small piece of paper. Return to him the bill, receipted. Divide the class into pairs. Find actual prices in a newspaper or by inquiry. This is excellent for blackboard work.

- | | |
|------------------------------------|---|
| 1. A grocer's bill. | 5. A furniture dealer's bill. |
| 2. A bill from a hardware store. | 6. A kodak dealer's bill. |
| 3. A bill from a department store. | 7. A boy's or a girl's bill for working for a neighbor. |
| 4. A doctor's bill. | |

TO THE TEACHER. See *Criticism 1.*

Criticism 1. *Exercise 3: Bills and Receipts.*

In class exchange papers. Examine the bill. Are the heading, the names of the creditor and the debtor, the items, the dates, and the prices inserted properly? Is the bill correctly receipted? Examine the check. Is it properly filled out? Is it indorsed? At the bottom of each paper write your opinion of the *handwriting*, the *spelling*, and the *form*.

Spelling. The correct spelling of words can be impressed upon the mind in a number of ways. Train yourself to look carefully at the arrangement of letters in a word. Pronounce words carefully, and if the pronunciation varies from the spelling take special note of the spelling.

Keep a list of words that you misspell, and cure yourself of

this fault by observing the troublesome words more closely. In the following list your attention is directed to the difficult points in each group.¹

1. Watch your endings.

<i>able, ible</i>			
acceptable	probable	admissible	forcible
perishable	vegetable	audible	intelligible
<i>ance, ence, ense</i>			
appearance	absence	preference	expense
assistance	independence	reference	suspense
<i>ant, ent, ient</i>			
abundant	extravagant	apparent	convenient
descendant	important	independent	obedient
<i>ain, al, ial</i>			
bargain	mountain	chemical	especial
captain	villain	identical	official
<i>ar, er, or</i>			
burglar	adviser	actor	professor
grammar	debater	editor	visitor
<i>ary, ery, ory</i>			
boundary	confectionery	millinery	factory
dictionary	grocery	perfumery	laboratory
<i>cede, ceed, sede</i>			
accede	precede	exceed	succeed
concede	secede	proceed	supersede
<i>eous, ious</i>			
advantageous	courteous	ambitious	serious
courageous	erroneous	precious	suspicious

¹ The teacher should keep a record of all words misspelled in this list, and add to them the words misspelled in all the other written work. These words should be tested at intervals until perfection is gained. A few may be taken for five-minute work each day, in connection with advanced work, until the list is exhausted. Each pupil should keep a list of words that he misspells.

ise, ize

advertise	enterprise	apologize	criticize
advise	exercise	civilize	recognize

oes, os, ous, ous

buffaloes	altos	jealous	conspicuous
mottoes	pianos	numerous	superfluous

2. Watch your vowels and their combinations.

canary	macaroni	preparatory	separate
comparative	madam	salad	vagary
aërial	aëroplane	Cæsar	phaëton
early	heard	pleasant	rehearsal
earnest	instead	please	weather
easily	least	really	wreaths
conceit	foreign	leisure	receive
deceive	freight	perceive	seize
acquaintance	carriage	lieutenant	periodical
allegiance	circuitous	marriage	plagiarism
appropriate	experience	musician	pronunciation
associate	hygiene	nuisance	Spaniard
auxiliary	hypocrisy	Parliament	suicide
brilliant	immediately	peculiar	villainous
believe	grief	relieve	sieve
besiege	handkerchief	replied	society
brief	hosiery	retrieve	species
chief	mischief	reverie	thief
field	niece	review	variegated
fiend	patience	science	variety
fiery	quietly	series	view
friend	relief	siege	yield
because	enough	punctual	sure
built	fourteenth	purpose	usually
business	fourth	pursued	vacuum
courtesy	genuine	Saturday	valuable
analyze	dryly	hypocrite	physician
asphyxiate	encyclopedia	journeys	rhythm
asylum	gypsies	oxygen	synopsis
carrying	hyphen	oyster	typical

3. Note other peculiarities.

E retained before the suffix

changeable	improvement	peaceable	sincerely
disagreeable	manageable	safety	therefore

E dropped before the suffix

awful	debatable	hoping	receiving
believable	desirable	judgment	salable
changing	dining	losing	truly
clothing	duly	loving	using
coming	having	pleasing	wherever

The right letters

bulletin	despair	medicine	privilege
busy	disease	minute	repetition
color	dozen	perhaps	ridiculous
cozy	iceberg	practice	Tuesday
description	imaginary	preparation	women

Letters not to be omitted

against	February	nominative	respectively
certainly	laughed	pageant	surprised
cocoa	library	people	trouble
cousin	neutral	picnicking	where
discipline	nineteen	poetry	whether
earnestly	ninety	respectfully	which

Extra letters not to be inserted

athletics	ninth	procedure	umbrella
benefited	original	sandwich	very
forty	picnic	together	village

Single consonants

almost	balance	lilies	traveling
already	banana	limiting	until
although	cupfuls	mindful	volume
altogether	development	similar	wagon
always	jeweler	threshold	writing

One double consonant

accept	acquittal	affection	approach
accuracy	addition	all right	attacked

baggage	dropped	molasses	recommend
balloon	eccentric	necessary	referred
beginning	excellent	occasion	skillful
college	finally	occupation	stopped
cordially	forgetting	omission	suggestion
curriculum	galloped	opportunity	swimming
different	gossiped	opposition	to-morrow
difficulty	immediately	parallel	vaccinate
dinner	interruption	planned	vanilla
disappear	messenger	preferred	wholly
disappoint	misshapen	professor	willful
dissatisfy	moccasin	quarreling	written

Two or more double consonants

accommodate	commission	millennium	possession
address	committee	misspell	successfully
assassin	embarrass	occurrence	unnecessary

Difficult combinations of consonants

answered	breadth	government	spherical
anxious	drought	hundredths	straight
apostrophe	ecstasy	naphtha	thousandths
asphalt	eighth	neighbor	twelfth

Silent consonants

campaign	column	indict	shepherd
catarrh	fascinating	knowledge	Wednesday
Christmas	ghost	pneumatic	yacht

4. Do not confuse the spelling of words that have the same or similar sounds.

affect	lead	plain	to
effect	led	plane	too
angel	loose	principal	two
angle	lose	principle	write
accept	peace	there	right
except	piece	their	rite

Exercise 4. Spelling. (A number of assignments.)

Discuss the words on pages 20 to 23. Pronounce and define each word in the list and note the difficult point in each.

Abbreviations and Contractions.

Mr. A. K. Jones said that the city was founded 475 *B.C.*
Isn't it too bad that she *can't* go !

The italicized words in these sentences are shortened forms. Observe that there are two kinds: *Mr.*, *A.*, *K.*, *B.C.* (abbreviations); and *isn't* and *can't* (contractions). Note that abbreviations are followed by a period, and that contractions require an apostrophe to stand for the omitted letter or letters. Abbreviations and contractions are not used as a rule in formal writing and speaking.

Among the most popular abbreviations are the following :

A.D.....(<i>anno Domini</i>) in the year of our Lord; after Christ's birth	M.D.....Doctor of Medicine
A.M.....(<i>ante meridiem</i>) before noon.	Messrs....(<i>Messieurs</i> , <i>mā syū'</i>); plural of <i>Mr.</i>
Ave. avenue	Mr.....Mister
B.C. before Christ	Mrs. Title of a married woman or a widow
bldg.....building	N.B.(<i>Nota bene</i>) Take notice
ch.....chapter	O.K.....all right
Co. Company; county	p.....page
C.O.D....collect on delivery	P.M.....(<i>post meridiem</i>) after- noon
Cr.....creditor	P. O. post office
D.D.....Doctor of Divinity	pp.....pages
dept.....department	P.S.....postscript
do.....(<i>ditto</i>) the same	Prof.....Professor
Dr. Doctor; debtor	prox.....(<i>proximo</i>) next month
e.g.....(<i>exempli gratia</i>) for example	R. F. D... Rural free delivery
etc.....(<i>et cetera</i>) and others	Rev.....Reverend
Gov. Governor	Sr.....Senior
Hon. Honorable	St.....Street
i.e.....(<i>id est</i>) that is	Supt.....superintendent
inst.....(<i>instant</i>) this month	ult.....(<i>ultimo</i>) last month
Jr.....Junior	viz.(<i>videlicet</i>) namely
	vol.....volume

Do not put a period after the word *Miss*. Do not write "and etc.," because *et* means *and*, and *cetera* means *others*. Do not write "ect." for *etc*. In the list, note which are written with capitals.

An abbreviation must be followed by a period.

Colloquialisms are expressions that are permissible in conversation or informal writing but not desirable in formal writing or speech. The following contractions are colloquialisms:

aren't	hasn't	I'm	oughtn't	wasn't	who's
can't	haven't	I've	shan't	we'd	won't
couldn't	he'd	isn't	she'd	we'll	wouldn't
didn't	he'll	it's	she'll	we're	you'd
doesn't	he's	mayn't	she's	weren't	you'll
don't	I'd	mightn't	shouldn't	we've	you're
hadn't	I'll	mustn't	there's	what's	you've

These are formed in various ways. Which words are formed by combining *not* with another word? Select the words in which other combinations are made. In these, for what does the apostrophe stand? Two mistakes made in writing contractions are omission of the apostrophe and putting it in the wrong place. In the contractions with *not* place the apostrophe between *n* and *t* to show that *o* is omitted. Remember the following suggestions:

1. Do not confuse *it's* and *its*. *It's* means *it is*; *its* denotes ownership and is always used without the apostrophe.

2. *Isn't* is the correct contraction for *is not*; and *aren't*, for *are not*. *Am not* has no contraction. Do not use "ain't" or "hain't" for *am not* or *isn't*.

3. *Is* or *has* may be joined with other words than *not*; as, "Mary's here," "He's gone to town."

A contraction must have an apostrophe to show the omission.

Theme 2. Good Form.

Tell about the most interesting thing you have been studying in one of your other lessons. Review pages 2 to 4.

The Use of Capitals. Capitals make words catch the eye. They should be used to begin the following :

1. The first word of a sentence ; as, *Birds fly.*
2. A proper noun or adjective ; as, *America, the Swiss people.*
3. The first word of every line of poetry ; as,

Oft I had heard of Lucy Gray :
And, when I crossed the wild,
I chanced to see at break of day
The solitary child.

— WORDSWORTH: *Lucy Gray.*

4. The words *I* and *O*.
5. The chief words of a title, but not articles, conjunctions, and prepositions ; as, *Mosses from an Old Manse; the Bible.*
6. The noun in the salutation of a letter ; as, *My dear Sir.*
7. The names of the Deity ; as, *God, the Creator.*
8. The names of the days, the months, and holidays ; as, *Tuesday, February, and the Fourth of July.*
9. Things or animals personified ; as, *The Tortoise.*
10. The first word of a direct quotation ; as, *Patrick Henry said, " But as for me, give me liberty or give me death ! "*
11. The words *North, South, East, and West*, as sections of the country, not as directions ; as, *The West was in favor of the law.*
12. Titles of honor, when used with a proper name or instead of a name ; as, *Professor Hart, the President.*
13. Names of institutions, associations, documents, or epochs ; as, *The Declaration of Independence and the Reign of Terror.*

Do not capitalize *dear* and *truly* in the salutation and the complimentary close of a letter when they are used with *My* and *Yours* ; as, *My dear Sir* and *Yours truly.*

Punctuation. The following are the most important rules of punctuation :

Period :

- { . (1) After a declarative or an imperative sentence.
- { . (2) After initials.
- { . (3) After abbreviations.

Interrogation point :

- ? (1) After an interrogative sentence.

Exclamation point :

- { ! (1) After an interjection or an exclamatory word or phrase.
- { ! (2) After an exclamatory sentence.

Colon :

- { : (1) After the salutation of a formal letter.
- { : (2) Before a long quotation.
- { : (3) After *as follows, the following*, etc., introducing a list or something formal.
- { : (4) Before an enumeration.

Semicolon :

- { ; (1) Between members of a compound sentence in place of a conjunction.
- { ; (2) Between members of a compound sentence or of a series, when there is a comma in one of the clauses.
- { ; (3) Before *namely, as*, and similar words that introduce an example.

Comma :

- { , (1) After the salutation of a friendly letter.
- { , (2) After the complimentary close of a letter.
- { , (3) In the heading of a letter.
- { , (4) Between members of a compound sentence if the clauses are short.
- { , (5) Before a short quotation.
- { , (6) Before and after words in apposition. (See page 230.)

Comma: (Continued)

- { , (7) Before and after parenthetical expressions.
- { , (8) Before and after words of address.
- { , (9) For the omission of words.
- { , (10) Between the words in a series.
- { , (11) Before and after *yes* or *no* in a sentence.
- { , (12) After *as*, before an example.
- { , (13) After inverted clauses; also after inverted words and phrases, when necessary to make the meaning clear.

Hyphen:

- { - (1) In compound words.
- { - (2) For the division of a word at the end of a line.

Apostrophe:

- { ' (1) In the possessive case. (See page 52.)
- { ' (2) In contractions.
- { ' (3) In plurals of figures, letters, or symbols.

Dash:

- (1) For a break in thought.

Quotation marks:

- { " " (1) Before and after a quotation or a conversation.
- { " " (2) Before and after the title of an article, a poem, or a book. (Such titles may be printed in italics instead of with quotation marks; as, Scott's *Ivanhoe*.)
- { " " (3) Before and after an expression used peculiarly.

Do not use dashes instead of periods. This is a common fault in letter writing. Do not use parentheses, (), to eliminate words in a theme or a letter. Erase the words or strike them out.

In the following letter find out which marks of punctuation are omitted by looking up the symbols in the margin:

		Butte _A Montana
		September 30 _A 1917
	(3)	Dear Tom _A
	(3)	Do you want me to write a letter with all the marks
	(1)	of punctuation in it _A Whew _A That is a hard job _A
?(1)	!(1)	.(1)
	(8)	?(1)
	(2)	Did you _A old scout _A ever try it _A Richard Jones
(6)	"(2)	"(2)
	(7)	; (2)
	(1)	in his book _A _A The Essentials of English _{AA} I
	(3)	! (2)
	(1)	think _A has a paragraph of this sort _A but how hard he
	(1)	worked to get it _A and he knew much more than
	(1)	the <i>abc</i> _A s of his profession _A
—(1)	(10)	—(2)
	(10)	.(1)
	(1)	There are so many marks _A the comma _A the semi _A
	(1)	colon _A the colon _A etc _A One moment we insert a
	(1)	comma _A the next _A a semicolon _A The comma is used
	(3)	as follows _A
	(10)	After the salutation of a friendly letter _A after the
	(10)	.(3)
	(10)	complimentary close of a letter _A etc _A
	(10)	.(10)
	(3)	.(12)
	(1)	The period is used at the end of a sentence _A after
(10)	(3)	initials _A and after abbreviations _A as _A
(3)	(2)	.(1)
	(1)	Mr _A John F _A Jones is ill _A
	(1)	These are important rules _A failure to follow them
	(1)	stamps the writer as ignorant _A Mr _A Archer says that
"(3)	"(3)	—(2)
	(1)	punctuation shows _A the breathing spots _A in a sen
	(1)	tence _A It brings out the relation of words more clearly
	(1)	and thus adds to the clearness of the paragraph _A
—(1)	(5)	"(1)
?(1)	"(1)	—(2)
	(2)	To _A day Jack Lee said _A _A What is the use of all this
	(1)	punctuation _{AA} Surely Jack was slow of comprehen
	(1)	sion if he couldn _A t see how it made the meaning
	(1)	clearer _A Jack _A s own writing is less forceful as a
	(1)	natural result of carelessness in punctuation _A Poor
	(1)	: (2)
	(1)	Jack _A His remarks on the subject were _A
"(1)	(13)	.(1)
	(1)	_A If only you would send these marks to Jericho _A
(1)	(11)	.(7)
	(1)	I should be happy _A Yes _A indeed _A I can make myself
	(1)	understood without marks _{AA}
	(7)	I believe _A however _A that punctuation is a very
	(1)	.(4)
	(1)	important matter _A I have studied the rules _A and I
	(1)	hope that I know them well _A
!(1)	'(2)	.(1)
	(2)	There _A Your letter _A s written _A
		Your chum _A
		Ned Blake

Letter 4. Punctuation.

Copy with corrected punctuation the selection on page 29.

Criticism 2. Punctuation: A Community Motto.

Copy the oath of the Greek youth to be a good citizen. Insert the proper marks of punctuation. Indent the paragraph.

we will never bring disgrace to this our city by any act of dishon-
esty or cowardice nor ever desert our suffering comrades in the ranks
we will fight for the ideals and sacred things of the city both alone
and with many we will revere and obey the citys laws and do our
best to incite a like respect and reverence in those above us who are
prone to annul and set them at naught we will strive unceasingly
to quicken the publics sense of civic duty thus in all these ways we
will transmit this city not only not less but greater better and more
beautiful than it was transmitted to us

Criticism 3. Criticism 2: Class Discussion of the Greek Oath.

In the Greek oath four pledges were made by the young men of the city. What were they? Show that they are similarly introduced. Which part of the paragraph gives the result of keeping these four promises? Find a series. How is it punctuated? Find a parenthetical expression. How do you separate it from the rest of the sentence?

The pupil who has written this with the fewest mistakes and the best handwriting may be selected to print the Greek pledge on a sheet of cardboard for the classroom wall or on the blackboard.

GOOD FORM IN SPEAKING

The Oral Theme, or Talk. You are going to converse all your life — with your family, with your friends, with strangers who will judge you by your ability to speak correctly and well. When you grow up, you are going to take part in the affairs of the world — in social, church, civil, or political life — where you will be called upon to express your views. If you

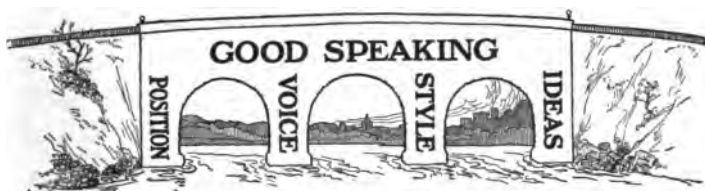
are too timid to look at your audience, or if you are so nervous that you cannot put your ideas into words, you will not hold attention.

The habits of speech which you form now will cling to you through life. In school you will find your best opportunity to form good habits of speech, for every recitation is an oral theme. In your other classes, therefore, pay as much attention to your speech as in your English class.

There are four things to consider in an oral theme, or talk :

1. The way you hold yourself.
2. The way you use your voice.
3. The way you put your ideas together.
4. The ideas that you have thought out or collected.

These four great foundations of good speaking — *position*, *voice*, *style*, and *ideas* — are like the supports of a bridge.



Personal Poise. By *poise* is meant a pleasing manner, ease, and self-confidence. The body, the head, the hands, the feet, the eyes — all play a part in the development of poise. Hold the body erect, with the head up. Stand on both feet without slouching. Let the hands hang loosely unless you wish to use them to emphasize your points. Use whatever gestures are natural to you. Look squarely at the persons in your audience when you are talking to them.

Cultivate a pleasing manner in speaking.

Game 1. *A Calisthenics Game.*

To improve position, take class calisthenics in rising quietly and sitting down quietly; in arm movements (counting four, and touching the shoulders with the finger tips between counts): 1, raise the arms straight over the head; 2, arms out in front; 3, arms out at side; 4, arms down at side.

TO THE TEACHER. The sixteen games in the book, several in a chapter, are entirely optional and may be taken whenever the teacher thinks it advisable. They bring best results, however, when they are used at the beginning of the period and are limited rigidly to five minutes' duration. Their chief purpose is to develop responsiveness and quick thinking.

Game 2. *A Relaxing Game.*

Hold your hands out before you; then shake them rapidly up and down, then sidewise. This game may be used whenever the hand becomes tired from writing.

Game 3. *A Breathing Game.*

- (a) Raise the arms and inhale; lower the arms and exhale.
- (b) Read aloud a selection, taking a breath at each period.

Letter 5. *Dictation: A Business Letter.*

The teacher will dictate to the class a business letter, ordering from a local firm something advertised in a local paper. Pay special attention to handwriting, form, and punctuation.

TO THE TEACHER. See *Criticism 4.*

Criticism 4. *Letter 5.*

Exchange papers, and note the following. Write your comments below the letter.

- 1. *Business form.* See pages 10 to 15.
- 2. *Punctuation.* Write the letter on the board and insert the marks.
- 3. *Spelling.* Underline misspelled words.

How to Improve the Speaking Voice. A good speaking voice can be developed by cultivating three things: (1) the *carrying power*, the loudness; (2) the *clearness*, the distinct-

ness; and (3) the *variety of tone*, the modulation of the voice.

To develop *breath control* and *power* in the voice, hum the scale in *m* for an octave, with lips closed. First take a breath at each note and hold the tone. Next try to take the whole scale in one breath.

To improve *articulation* by developing flexibility of the lips, combine *m*, *w*, or *b* with the vowels, arranged in a different order, and pronounce carefully with the lips.

mā	mē	mī	mō	mū
mē	mī	mō	mū	mā
mī	mō	mū	mā	mē
mō	mū	mā	mē	mī
mū	mā	mē	mī	mō

To secure distinct *enunciation* and to cure slovenliness of speech, practice dividing syllables and sounding them sharply; as,

Four score and sev-en years a-go our fath-ers brought forth up-on this con-ti-nent a new na-tion con-ceived in lib-er-ty and ded-i-ca-ted to the prop-o-si-tion that all men are cre-a-ted free and e-qual.

Tongue twisters like the following are also excellent :

1. Three thrifty thistle sticks.
2. Six slim slick saplings.
3. Stop at the shop at the top of Straum Street.
4. She sells sea shells. Does she sell sea shells?
5. Molly makes mixed biscuits.
6. Some shun sunshine; some shun shade.

The life of speech is in the vowels. Carefully pronounce the vowels in the following words: *boon*, *roll*, *law*, *far*, *day*, *see*. The *boon*, *roll*, and *law* sounds of the vowels give the rounded tone to speech; the sounds of *fleet*, *fate*, *set*, and *sat* are often inclined to be thin, sharp, or harsh. Practice the gradations in *fate*, *fat*, *far*, *fall*, and in *mere*, *nest*, and *her*.

Exercise 5. *Enunciation and Articulation.*

Practice in class or at home the exercises on page 33.

Exercise 6. *Reading Aloud.*

Read aloud from the front of the room in relay, each pupil pronouncing the syllables carefully. The teacher may tap on the desk with a pencil as a signal for you to stop and to designate the next reader. Use the lips freely in reading aloud.

Common Mistakes in Pronunciation. Many people speak indistinctly and incorrectly. When they talk rapidly they omit important letters, particularly *g* in *ing*. Letters are also omitted by running syllables together; as, "ev'ry" for *every*, and "mis'able" for *miserable*.

Some people have trouble with the vowel sounds, like *a* and *u*. They pronounce *calm* to rime with *clam* or say "dooty" for *duty*. Some people mispronounce the vowels *e* and *i* in final syllables of words; as, "judgmunt" for *judgment*, "ut" for *it*, "argumunt" for *argument*. A common mistake is to confuse the sounds of *oi* and *er*; as, "goil" for *girl*.

The consonants *th*, *sph*, *g*, *j*, *gth*, *wh*, *str*, *ng*, *v*, *ch*, and *nk* also cause trouble. People from foreign countries have difficulty in mastering words like *finger*, *think*, *vanity*, *strength*, and *job*.

Some people carelessly insert extra letters; as, "umberella," "idear," and "athaletics." Others place the accents on the wrong syllable; as, "ali'as" for *a'lias*, and "exquis'ite" for *ex'quisite*.

In the following words the italicized parts are often mispronounced:

across	children	elm (one syllable)
athlete (two syllables)	chimney	every (three syllables)
billow	cranberry	
catch	drowned (one syllable)	fellow

film (one syllable)	partner	sculpture
furniture	pattern	secretary
gown	pavement	surprise
helm (one syllable)	perhaps (two syllables)	sword (<i>w</i> silent)
height	perspiration	to-morrow
hundred	predicament	tragedy
insects	recognize	used
lief	scared	window
		yellow

To sum up, mistakes in pronunciation are due to the following :

1. Omission of letters.
2. Running of syllables together.
3. Wrong sounds of vowels.
4. Wrong sounds of consonants.
5. Accents at the wrong places.
6. Insertion of extra syllables.

A dictionary, like Webster's *Secondary School Dictionary*, Webster's *New International Dictionary*, *The Century Dictionary*, or any other standard work, gives the pronunciation right after the word. In the exercises in this book any good dictionary may be used. It is advisable, wherever possible, that each pupil should have a good secondary school dictionary for reference.

Exercise 7. Pronunciation.

1. Pronounce the final letter: *Going, coming, sleeping, reading, writing, looking, trying, thinking, running, bringing, eating, sitting, feeling, breathing, catching, playing, getting, drawing, told, and, send, lend, find, kept, slept, tempt, don't.*
2. Pronounce each syllable: *brav-e-ry, gen-er-al, gov-ern-ment, his-to-ry, ma-chin-er-y, mis-er-a-ble, nat-u-r-al, o-rig-i-nal, sev-er-al, stud-y-ing, su-per-in-tend-ent, u-su-al-ly.*
3. Look up in the dictionary the vowel sounds for *after, again, amateur, ask, aunt, balm, calm, class, dance, Italian, laugh, and palm.*

4. Pronounce carefully the italicized *u* sounds (not *oo*): "One Tuesday in June the Duke, true to his word, produced a big farm wagon and took the students for a ride."
5. Read the following sentence. Be sure to pronounce the italicized letters correctly: "I was going to town and running to catch my train, when a man talking on the pavement waved his umbrella and shouted to me that I had lost my history book."
6. Pronounce the words on pages 34 and 35 in repeated drills.

How to Learn to Converse. Ability to talk well is of great value to you every day, both in business and in the social life of your community. It depends upon seven things:

1. A knowledge of grammar applied to speech.
2. A ready supply of words.
3. Power to think quickly and clearly, and to express ideas extemporaneously, that is, without preparation.
4. Observation and reading.
5. Interest in many things.
6. Willingness to listen to other people's ideas, and to change an opinion if it is shown to be wrong.
7. Ambition to improve.

Talk at home about subjects in which your fathers and mothers are interested, as well as about topics that interest you. Willingness to listen to other people's ideas, especially older people's, will repay you. Compare ideas with your grandparents; try to see life from their point of view. You will find that older people have a wealth of fascinating experience, if you will take the trouble to draw it out.

Exercise 8. *Topics for Conversation.*

Write: (1) Two topics about which you think each of the following could give definite information; (2) a question which you think each could answer definitely in five minutes.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. A Florida orange grove owner. 2. A woman of colonial days. 3. The captain of a submarine. 4. A miner in Alaska. | <ol style="list-style-type: none"> 5. The discoverer of the North Pole. 6. A librarian. 7. A hospital nurse. 8. Some one in your community. 9. Yourself. |
|---|---|

Talk 1. *Something I Know.* (Based upon *Exercise 8.*)

Rise at your seat and tell the class briefly about a topic in *Exercise 8*. Take a whole period for these oral compositions (and for those which follow). Each pupil should give his oral theme.

Parliamentary Procedure and the English Club. There are four qualifications that usually combine to make a speaker a success, whether he is chairman of the House of Representatives or president of your Literary Society: (1) *Ideas*; (2) *ability to express* these ideas in clear, correct, and forcible speech; (3) *sympathy* and *ease* with the audience; and (4) *enthusiasm*. A person may have sympathy, enthusiasm, and ideas, but if he is not able to express himself before others, the ideas and the desire to speak are of little real value. Fortunately, practice will develop the ability to express one's ideas in forceful English.

It is suggested that, if possible, the class be changed into a Speakwell Club when oral composition (*Talk* in the assignments) is the lesson. A different chairman should be appointed each time by the teacher, so that all the class will have practice in presiding. Often the teacher will preside.

There are several simple rules governing the conduct of club meetings:

1. The chairman calls the meeting to order by saying, "The meeting will now come to order." Then he states what the business of the meeting is (the lesson).

2. A member of the club addresses the presiding officer, to get permission to speak, by rising at his seat and saying, "Mr. (or Madam) Chairman." The chairman acknowledges his presence on the floor by saying his name. The member then asks if he may have the floor, and the chairman grants this privilege by saying, "Tom Jones (or Dorothy Lee) has the floor." The member then comes to the front of the room beside the chairman and says what he has to say.

3. In debates or other formal speeches a member, before beginning his speech, should address the chairman and the club — "Madam (or Mr.) Chairman and members of the Speakwell Club."

4. Every member should have an opportunity to speak. Talks about one minute in length are very satisfactory for the first work in oral composition. In order not to run over this time, *think out what you want to say, but do not write it out in full.* It would not be oral composing, if you wrote it out beforehand.

5. Every member must do his share of club work, that is, give the talk when talks are the assignment. Do not waste time waiting for one another to speak. If members are slow in responding, the chairman should suggest certain speakers.

6. A secretary may be appointed at each meeting to keep the record of the speakers and their topics.

Speaking to the class from the front of the room will cure you of timidity. It will give you ease and self-possession. Now is your chance to learn to speak to and before others. A talk is nothing more than an ordinary topical recitation given from the front of the room.

Talk 2. *Expressing an Opinion.*

The teacher will preside as chairman. One after another rise and address the chair by saying, "Madam (or Mr.) Chairman, may I have the floor?" Come to the front of the room, face the class, and tell them what you have thought out for one of the following:

1. The most exciting adventure you ever had.
2. A study you like.
3. How you earned your first money.
4. Something you can make.
5. What you are most interested in.
6. Your favorite amusement.
7. Why you like this time of year.
8. A walk you took.
9. The best book you have read this year.

REVISION

What Revision Means. The word *revision* is made up of two parts: *vision*, or *looking at*; and *re*, *again*. It means, therefore, *looking again* at what you have composed.

You should write with all the enthusiasm and knowledge at your command. At the same time you must learn to take a fair and critical view of your work. These two attitudes — the creative in producing the work and the critical in judging it — are entirely opposite. When you criticize your work you must forget that it was you who wrote, or created it; you must look at it as if another had done it. When you compose, and speak or write your thoughts, you must forget that you are going to criticize your own work later. You must speak or write with your whole mind absorbed in the giving forth of your ideas.

Criticism 5. *Letter 1: Good Form.*

Review penmanship and good form on pages 2 and 5 to 9. Rewrite the letter on theme paper.

Criticism 6. *Letters 2 and 3: Good Form.*

You have written two friendly letters and one business letter. They are filed away in the proper place in your theme book. Take out *Letters 2* and *3*. On another sheet of theme paper write a report in which you answer the following questions:

1. Is your handwriting legible and neat? Has it improved?
2. Are the letters in good form? How does the business letter differ

from the friendly letter? Compare the letters with the forms given on pages 6, 10, 14, and 15.

- Are the salutation and the complimentary close followed by commas? Are commas inserted in the heading? Is the body of the letter indented? Have you put a capital letter incorrectly in the salutation or in the complimentary close?
- Are there any misspelled words?

Write your comments in the following form:

Mary Gray 8th Grade Criticism 6 Oct. 10, 1917 ○ ○	<i>My work in Letter writing</i> 1. My handwriting is legible but smeared. It has improved in everything but neatness. I rubbed something out the wrong way. 2. I forgot to put the address above the salutation in the business letter. Otherwise the letters are all right. 3. I forgot to put a comma after the salutation in the first letter. I forgot to put a comma between the month and the year in the heading. 4. I misspelled three words. They are writing, their, and truly. <table style="margin-left: auto; margin-right: auto;"> <tr> <td>writing</td> <td>their</td> <td>truly</td> </tr> <tr> <td>writing</td> <td>their</td> <td>truly</td> </tr> <tr> <td>writing</td> <td>their</td> <td>truly</td> </tr> <tr> <td>writing</td> <td>their</td> <td>truly</td> </tr> <tr> <td>writing</td> <td>their</td> <td>truly</td> </tr> </table>	writing	their	truly	writing	their	truly	writing	their	truly	writing	their	truly	writing	their	truly
writing	their	truly														
writing	their	truly														
writing	their	truly														
writing	their	truly														
writing	their	truly														

Talk 3. Giving a Report: Words Often Confused.¹

This exercise will help you to use the dictionary intelligently, to find definite information, and to report it clearly to the

¹ In schools where each pupil does not possess a dictionary, such reports should be assigned several days ahead, so that all the pupils can use the dictionary.

class. The following pairs of words should be divided among the class. Some of them are used as several parts of speech. Select the use here designated. Before the class meets for these talks, look up the meanings in the dictionary. Find out how one word might be misused for the other. Think of a sentence to explain the use of each word.

Come to the front of the room and write the words on the blackboard. Then tell the class what you have learned.

- | | |
|---|--|
| 1. affect (<i>v</i>), effect (<i>v</i>). | 13. lose (<i>v</i>), loose (<i>v</i>). |
| 2. alley (<i>n</i>), ally (<i>n</i>). | 14. mad (<i>a</i>), angry (<i>a</i>). |
| 3. character (<i>n</i>), reputation (<i>n</i>). | 15. massacre (<i>n</i>), assassination (<i>n</i>). |
| 4. dumb (<i>a</i>), stupid (<i>a</i>). | 16. quiet (<i>a</i>), quite (<i>adv</i>). |
| 5. eminent (<i>a</i>), imminent (<i>a</i>). | 17. respectively (<i>adv</i>), respect-
fully (<i>adv</i>). |
| 6. expect (<i>v</i>), suspect (<i>v</i>). | 18. ride (<i>v</i>), drive (<i>v</i>). |
| 7. except (<i>v</i>), accept (<i>v</i>). | 19. sculpture (<i>n</i>), sculptor (<i>n</i>). |
| 8. funny (<i>a</i>), peculiar (<i>a</i>). | 20. teach (<i>v</i>), learn (<i>v</i>). |
| 9. home (<i>n</i>), house (<i>n</i>). | 21. umpire (<i>n</i>), empire (<i>n</i>). |
| 10. immigrant (<i>n</i>), emigrant (<i>n</i>). | 22. very (<i>adv</i>), awful (<i>a</i>). |
| 11. import (<i>n</i>), export (<i>n</i>). | 23. wander (<i>v</i>), wonder (<i>v</i>). |
| 12. invention (<i>n</i>), discovery (<i>n</i>). | |

Our Aim. The following motto was selected by a class as a guide in their year's work. An enterprising student printed it on cardboard, so that it could be placed in a prominent position on the wall.

Thinking is the groundwork; speaking comes next; writing is based upon that; and appreciation is the struc-

ture built on the foundation of thinking, speaking, and writing.

OUR AIM

TO BE	{	GOOD THINKERS
		GOOD SPEAKERS
		GOOD WRITERS
		GOOD CRITICS

Letter 6. A Friendly Letter.

Read the following poem. Select the lines that you like best. Write a letter to your teacher, telling what they suggest to you. Revise the letter, paying special attention to *form* and *punctuation*. Copy it in your best handwriting.

Good Form

I bring fresh showers for the thirsting flowers
 From the seas and the streams;
 I bear light shade for the leaves when laid
 In their noonday dreams.

From my wings are shaken the dews that waken
 The sweet buds every one,
 When rocked to rest on their mother's breast,
 As she dances about the sun.

— SHELLEY: *The Cloud*.

Criticism 7. *Words Often Confused.* (Based upon *Talk 3*.)

In the following sentences select the preferred words. If you are in doubt, look up in the dictionary the meanings of the words.

1. Edison's new (discovery, invention) is (funny, peculiar).
2. In Europe the (massacre, assassination) of a royal personage is not uncommon. The war has decreased the (imports, exports) that we get from Europe. It will bring (emigrants, immigrants) to our country.
3. Mr. Wright, the (sculpture, sculptor), is a man of wide (character, reputation). He said he would (learn, teach) me, unless I proved to be too (stupid, dumb). That made me (mad, angry), and I picked up my riding whip and (drove, rode) to my (home, house). I (expect, suspect) that he knows how his remark (effected, affected) me, because he became (awful, very) (quite, quiet). I (wander, wonder) if he (looses, loses) his temper. I hope that he will (except, accept) my apology. I did not speak very (respectively, respectfully). I am sorry I was so (awful, very) rude. We are going to ask him to (empire, umpire) our next baseball game.
4. Although Mr. Blackstone is very (imminent, eminent), he sometimes behaves in a (funny, peculiar) manner, because he is eccentric. I (suspect, expect) that his (house, home) is not a very pleasant place. He lives next door to the (sculpture, sculptor) in a beautiful, old colonial (home, house) in a very (quiet, quite) neighborhood. We often take a short cut through the (ally, alley) behind his house.



Talk 4. *Biographical: Community Service.*

Tell an interesting experience (real or imaginary) of one of the following persons, who definitely render service to the community. Let a pupil preside, with the class as a club.



- | | |
|---------------------|--------------------|
| 1. Policeman. | 8. Doctor. |
| 2. Red Cross Nurse. | 9. Fireman. |
| 3. Soldier. | 10. Postman. |
| 4. Milkman. | 11. Forest Ranger. |
| 5. Life Saver. | 12. Iceman. |
| 6. Newsboy. | 13. Farmer. |
| 7. Judge. | 14. Mason. |

Review Drill and Discussion.

1. *Topics.* See "Table of Contents."
2. *Definitions.* Good form, margin, indention, paragraph, check, indorsing, bill, receipt, colloquialisms, poise, parliamentary procedure, revision.
3. *Good Form.* Friendly letter, business letter, check, bill, receipt, penmanship, theme, talk, club, conversation.
4. *Rules.* Abbreviations, contractions, capitals, marks of punctuation, pronunciation.
5. *Lists.* Spelling, abbreviations, colloquialisms, pronunciation, words often confused.

II. HOW TO GET IDEAS

To *compose* is to bring ideas together and to arrange them according to some plan. You cannot compose unless you have ideas to put together. This chapter will take up for discussion four subjects:

1. Words, the symbols of ideas.
2. The organization of ideas.
3. Various sources of ideas.
4. Criticism: How ideas are expressed.

Since a word stands for a single idea, we shall begin with a discussion of words.

WORDS, THE SYMBOLS OF IDEAS

The Correct Use of Words. To use words correctly we must know four things about them:

1. *Spelling* — what letters form the word.
2. *Pronunciation* — how the word sounds.
3. *Definition* — what the word means.
4. *Grammar* — what part the word plays in a sentence.

A badly spelled letter stamps the writer as ignorant. Many a written application for a position has been rejected because of bad spelling. Keep a list of words that you misspell and practice the correct spelling until you are sure of it.

In pronunciation, one of the most careless mistakes is omitting final letters (*g* in *ing*, for instance) or sounds in the body of a word ("diff'rent" for *different*). This is due to

poor enunciation. In the following words the letters in italics are often omitted. Pronounce the words carefully, inserting these letters:

accompaniment	evening	gymnasium	mackerel
arctic	family	honorable	memory
believe	February	immediately	mystery
boisterous	foliage	interest	really
cemetery	friendship	interpret	temperature
centennial	generally	jewelry	traveler
considerable	geography	kindness	victory
delivery	geometry	laboratory	violent
eleven	grandfather	library	violet

When you find a difficult word in any of your lessons, look up the meaning. Learn to consult a dictionary intelligently. Open to the first letter of your word, then trace at the top of the page until you come to the desired combination of letters. If you are looking for *apparent*, do not turn from the first *a*, page by page, to the *ap*'s, but turn as quickly as possible to *ap* at the top of the page.

Exercise 9. *A Pronunciation Drill.*

Practice the above list of words in which sounds are omitted.

Exercise 10. *Spelling and Definition.*

Write sentences in which the above words are properly used.

Talk 5. *An Imaginary Autobiography.*

Put yourself in the place of one of the following, imagine an adventure that might happen to it, and then tell the class the story. The teacher may appoint a pupil to preside as chairman. Observe good parliamentary form: rise, get permission to speak, come to the front of the room, address the chairman and the members of the class, and give your one-minute talk.

- | | | |
|-------------------|-------------------|---------------------|
| 1. An airship. | 8. An arrowhead. | 15. An iceberg. |
| 2. A button. | 9. A sea shell. | 16. A baseball. |
| 3. An umbrella. | 10. A watch. | 17. A dime. |
| 4. A penknife. | 11. A pearl. | 18. A diamond ring. |
| 5. A bank check. | 12. A letter. | 19. A fountain pen. |
| 6. A tin soldier. | 13. A photograph. | 20. A book. |
| 7. A stickpin. | 14. A bullet. | 21. A flower seed. |

Why We Have So Many Synonyms. We have a wonderful mother tongue, for most of the languages of both the ancient and the modern world have contributed to it. The foundation is the Anglo-Saxon, which was brought into England by the Anglo-Saxons in the middle of the fifth century. Later, Latin was used as the language of the church, and French was introduced as the language of court life. This was in 1066, when William, Duke of Normandy, conquered the Saxon king, Harold, and established himself and his knights in England.



This is why several sets of words grew up together in the same country, many of them meaning practically the same thing. For instance, in speaking of a picture of a man we could say, "That face has a paternal look" or "That face has a fatherly look." The words *paternal* and *fatherly* mean the same thing, for the word *paternal* comes from the Latin *pater*, which means "father," and the word *fatherly* comes from the Anglo-Saxon word *fæder*, which also means "father."

Why We Have So Many Synonyms 47

Synonyms are words that have the same, or nearly the same, meaning. Among the common synonyms are :

adequate, abundant, copious, enough, plentiful, sufficient.
afraid, aghast, fearful, frightened, timid, timorous.
civil, affable, courteous, gracious, polite, urbane.
combination, combine, cabal, faction, junto, party.
courage, bravery, fortitude, gallantry, heroism, valor.
dexterous, adroit, clever, deft, expert, skillful.
flock, bevy, drove, herd, pack, shoal, swarm.
grand, gorgeous, magnificent, splendid, sublime, superb.
great, big, large, enormous, huge, immense, vast.
hint, imply, insinuate, intimate, allude, refer.
laughable, comical, droll, funny, ludicrous, ridiculous.
pleasure, delectation, delight, enjoyment, gladness, joy.
trade, business, craft, profession, occupation, employment.
workman, craftsman, laborer, mechanic, artist, artisan.

These words have slight differences in meaning.

Learn the shades of meaning of the most common synonyms.

Exercise 11. *Synonyms.*

Pronounce, spell, and discuss the words on this page. The distinctions in meaning are given in any good secondary school dictionary.

Criticism 8. *Punctuation : To Win Success.*

Let the teacher or a pupil dictate slowly and distinctly the following selection. Punctuation is often shown, in reading aloud, by changes in the voice. The period is shown by a full drop of the voice ; a question mark, by the rising inflection. The comma, the semicolon, and the colon mark three degrees of pause : the comma, a slight pause ; the semicolon, a medium pause ; and the colon, the greatest pause. Be careful of penmanship in copying the selection. This paragraph may be printed on cardboard or on the blackboard by the pupil who has written it best.

The world reserves its big prizes for Initiative [full drop] Initiative [rising inflection] It is doing the right thing without being told [full drop] But next to doing the right thing without being told is to do it when you are told once [full drop] There are those who never do a thing until they are told twice [medium pause] such get no honors and small pay [full drop] Next [slight pause] there are those who do the right thing only when necessity pushes them [medium pause] and these get indifference instead of honors and a pittance for pay [full drop]

— ELBERT HUBBARD.

How Words are Formed.

tree	lovable	telephone
love	impossible	illegible
port	export	portable

According to form, words may be *simple* or *derivative*: they may consist of a single part (*tree, love, port*) or of several parts put together (*lovable, telephone, etc.*). The several parts that are combined are called stem, prefix, and suffix. The *stem* is the chief part of the word; as, “*export.*” A *prefix* is a syllable placed in front of this stem; as, “*export.*” A *suffix* is a syllable placed at the end of the stem; as, “*portable.*”

Learn the meanings of some of the most important stems, prefixes, and suffixes.

Exercise 12. *Derivation: Word-building.*

Write a list of words by adding prefixes, suffixes, or stems to the following stems. In class write these words on the blackboard and discuss their pronunciation, spelling, and meaning. *Bio* (life), *crat* or *cracy* (power, rule), *cred* (believe), *dict* (word), *duc* or *duce* (lead), *graph* or *graphy* (write, writing about), *magn* (great), *port* (carry), *scrib* or *script* (write), *tele* (distance).

Talk 6. *Giving a Report: Inventions.*

Most names of inventions are coined from Greek stems. Divide the following among the class. Find (1) the parts

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that form the word (look these up separately if the derivation is not given under the word, after the pronunciation) and (2) the definition of the invention. In many instances interesting facts about the inventor are given. The inventions marked with the asterisk are pictured in Webster's *New International Dictionary*. Give a one-minute talk. Let a pupil preside, with the class as a club.

- | | | |
|------------------|-------------------|------------------|
| 1. Automobile* | 8. Magic lantern* | 15. Sextant* |
| 2. Barometer* | 9. Metronome* | 16. Stereoscope* |
| 3. Bicycle* | 10. Microscope* | 17. Submarine* |
| 4. Cinematograph | 11. Mimeograph | 18. Telegraph* |
| 5. Cyclometer | 12. Motor cycle* | 19. Telephone* |
| 6. Dynamo* | 13. Pedometer | 20. Telescope* |
| 7. Heliograph | 14. Phonograph | 21. Thermometer* |

What the Different Parts of Speech Do. In grammar there are six important parts played by words: (1) the *nam-ing* part, (2) the *asserting* part, (3) the *substituting* part, (4) the *describing* part, (5) the *joining* part, and (6) the *exclaiming* part. The following sentence includes examples of all these parts of speech:

Alas! John has not a single thing to show that he really gave the money to her.

You will readily see that *nouns* are the *namers* ("John," "thing," "money"); *pronouns*, the *substitutes* for nouns ("he," "her"); *verbs*, the *asserters* ("has," "to show," "gave"); *adjectives* ("a," "single," "the") and *adverbs* ("not," "really"), the *describers*; *prepositions* ("to") and *conjunctions* ("that"), the *joiners*; and *interjections* ("alas"), the *exclaimers*. The term *substantive* is often used to apply in common to nouns and pronouns.

A *sentence* is a group of words expressing a complete thought; as, "Fire burns." Every sentence consists of two essential elements, the *subject* ("fire"), which tells what is

spoken of, and the *predicate* ("burns"), which tells what is said of the subject.

If we expand the idea and say, "The hot fire burned the cakes," the group of words, "the hot fire," is the *complete subject*, "fire" being the *simple subject*; and the group of words, "burned the cakes," is the *complete predicate*, "burned" being the *simple predicate*. In this sentence, "cakes," which receives the action of the verb "burned," is called the *direct object* of the verb.

Facts about Nouns. If you read the following sentence, you will see that nouns may stand for several kinds of ideas :

John, the first chairman of our Speakwell Club, has planned his talk for each meeting of the club because he believes that a member should be faithful to his duty.

All nouns must be either common or proper: *common*, meaning a class name ("chairman," "talk," "meeting," "club," "member," "duty"), and *proper*, a name for an individual person, an organization, or a place ("John," "Speakwell Club"). Nouns are either concrete or abstract: *concrete* nouns apply to definite persons, places, and things ("chairman," "talk," "meeting," "member"); *abstract* nouns apply to qualities or ideas ("duty").

Collective nouns are words that apply to groups ("club"). When the individuals in a group are considered separately, the plural verb may be used; as, "The class are divided in their opinions." When the group is spoken of as a unit, the singular verb is used; as, "The class has decided to form a club."

In English grammar *gender* is the distinction of sex. The *masculine gender* is used in speaking of *males* ("boy," "he"); the *feminine gender*, in speaking of *females* ("girl," "she"); and the *neuter gender*, in speaking of things that are neither

male nor female ("book," "it"). Sometimes masculine and feminine words are in pairs ("actor" and "actress," "man" and "woman," "gander" and "goose").

The distinction of *number* — *singular* and *plural* — requires thought because nouns form their plurals in several ways :

1. Some nouns add *s* to the singular form — *cat, cats; reef, reefs; key, keys; piano, pianos.*

2. Some nouns end in *es* — *box, boxes; duty, duties; half, halves; hero, heroes.*

3. Some nouns change the vowel — *man, men; foot, feet.*

4. Some nouns end in *en* — *ox, oxen; child, children.*

5. Some nouns remain unchanged — *sheep, sheep; deer, deer.*

6. Some nouns are used only in the plural — *scissors.*

7. Some nouns are plural in form but singular in meaning — *news, mathematics, measles.*

8. Some nouns taken from foreign languages retain their native plurals — *phenomenon, phenomena; crisis, crises.*

9. Some nouns have two plurals with different meanings — *brother, brothers, brethren.*

10. Words ending in "ful" add *s* — *cupfuls, spoonfuls, handfuls.*

11. Compound words usually add the sign of the plural to the main part; as, *sons-in-law.*

Case is the property of substantives that indicates their relation to some other word or words in the sentence. In "John caught the ball," the subject, "John," is in the *nominative case* and the object, "ball," is in the *objective case* (sometimes called the *accusative case*). In "Give it to John," "John" is in the objective case after the preposition "to." In "Mary is John's sister," "sister" is in the nominative case (*predicate nominative*), because it completes the predicate but refers to the subject, "Mary." "John's" is in the *possessive case* (sometimes called the *genitive case*) because it denotes ownership. For further discussion of *case*, see page 229.

The form of a noun is the same, whether it is used as subject or as object; but the *possessive case*, which denotes ownership or authorship, has special forms. Generally this case is formed by adding 's to the noun (*the boy's hat*), but plurals that end in s are written with the apostrophe only (*the boys' hats*). When plurals do not end in s, the 's is added (*the men's work*).

Compound nouns place the 's at the end; as, *son-in-law's*.

When two names are used together, as in the name of a firm, the possessive 's is placed after the last word to show that joint possession is meant; as, *Smith and Black's store*. It is placed after both nouns if separate possession is meant; as, *Mary's and Alice's books*. With nouns in apposition the 's is added to the last only; as, "My brother *John's* book."

The Correct Use of Nouns. Observe the following rules:

1. Begin proper nouns with capitals.
2. Always use a surname to follow the titles *Miss*, *Mrs.*, or *Mr.*
3. Use the correct forms of plurals and genders.
4. Usually add s to the more important part of a compound word to form the plural.
5. Insert the apostrophe at the right place to denote possession.
6. Show joint possession by using 's with only the last word; show separate possession by using it with each noun.
7. Place 's at the end of a compound word to denote possession.
8. Use a singular verb with a collective noun, if it is spoken of as a unit; use a plural verb, if it is spoken of as individuals.

Criticism 9. *The Correct Use of Nouns.*¹

Choose the correct forms in the following sentences:

1. The (boys', boy's) book was found.
2. (Brown's and Black's, Brown and Black's) store was closed.

¹ In all such exercises pupils should be directed to give additional examples from their own experience or from other books.

3. Our family (is, are) all well.
4. (Mary and Tom's, Mary's and Tom's) father was ill.
5. Harold's (brother-in-laws, brothers-in-law) are here.
6. He married a beautiful (actor, actress).
7. The firm (have, has) dissolved partnership.
8. I do not know (the Mrs., Mrs. Greene).
9. (Blake and Thompson's, Blake's and Thompson's) stores were owned by rivals.
10. He lost his (son's-in-law, son-in-law's) hat.
11. The duck was shaking the water from (his, her) back, and the goose was pluming (her, his) feathers.
12. The little girl in the play may be called the (hero, heroine).
13. The (childrens', children's) games were much enjoyed.
14. The team (is, are) always disputing among themselves.

Facts about Pronouns. Pronouns stand for nouns. The word for which a pronoun stands and to which it refers is called the *antecedent*. In the following sentences the words in brackets give the ideas for which the pronouns stand:

He [*Tom*] likes this [*book*]. Which [*book*] does she [*Mary*] like? They [*the club*] are in favor of the one [*book*] that [*book*] she [*Mary*] likes.

A pronoun may stand for a noun in one of five different ways :

1. If by its form it shows the speaker (first person), the person spoken to (second person), or the person or thing spoken of (third person), it is called a *personal pronoun*; as, *I, you, he, she, we, they*. The pronouns formed by adding *self* or *selves*, as, *myself, themselves*, are called *compound personal pronouns*.
2. If a pronoun definitely points out something, it is called a *demonstrative pronoun*; as, *this, that, these, those*.
3. If it asks a question, it is called an *interrogative pronoun*; as, *which, what, who*.
4. If it connects with another word in the same sentence (the *antecedent*, for which it stands), it is called a *relative pronoun*; as, *that, which, who, what, but, as*.
5. If it points out indefinitely, it is called an *indefinite pronoun*; as, *one, any, many, some*.

Pronouns have far more changes in form than nouns to show *case* relations. The cases of personal pronouns are :

<i>Nominative.</i>	I	you	he	she	it	we	they
<i>Possessive.</i>	{ my mine	{ your yours	his	{ her hers	its	{ our ours	{ their theirs
<i>Objective.</i>	me	you	him	her	it	us	them

Relative and interrogative pronouns take the following forms: nominative, *who, which, that*; possessive, *whose*; objective, *whom, which, that*. The *compound relatives* are *whoever, whosoever, whomever, whichever, whatever*, etc.

The Correct Use of Pronouns. To avoid mistakes with pronouns, observe the following rules :

1. *I, she, he, we, they*, and *who* are used as subjects of verbs; as, "*I am here,*" "*They are right.*" When *I* is one of several subjects, do not place it first. Say, "*He and I went*" (not "*me and him*").

2. Do not omit *I* as the subject of a sentence in a letter.

3. *Me, him, her, us, them*, and *whom* are used as objects of verbs or prepositions. Be sure to say, "*Whom did you call?*" "*To whom did you give the book?*" "*He gave it to Mary and me,*" or "*He saw Mary and me.*" When you have two objects after a verb or a preposition, you can test the correctness of the form by using each object separately with the verb. (You would not say, "*He gave it to I*" or "*She saw I.*")

4. *I, he, she, we, they*, and *who* are used after *am, are, is, was, were, have been, has been, had been*, etc. The correct forms are :

I am *he*.

I am *she*.

I do not know *who* I

It is *I*.

It was *we*.

am. (I am *who*.)

5. *Me, her, him, us, them*, and *whom* are used before and after the verbal form with *to*, called the *infinitive* (see page 148); as, "*She would not allow me to go,*" "*They knew it to be me.*"

6. Use either a noun or a pronoun as the subject of a singular verb, but not both. Say, "Mary went home" or "She went home," (not "Mary she went home.")

7. *Them* is always used *alone*, never as an adjective to modify a noun. Say, "I read *those* books" or "I read *them*."

8. Do not use the apostrophe with *yours*, *hers*, *ours*, *theirs*, and *its*. *It's* means *it is*.

9. The verbal form ending in *ing* is often used as a noun ("Skating is fun"), and is then called the *gerund*. Whenever a noun or a pronoun is used with the gerund in the possessive relation, it must show by the 's that it is possessive. Say, "I do not like *John's* (not "John") playing ball," or "I do not like *his* (not "him") playing ball."

10. Use *myself* reflexively, "I cut *myself*," or intensively, "I *myself* did that," but not to take the place of *me* or *I* in ordinary uses; as, "John and I (not "myself") went."

11. Do not use *it* too often in writing and speaking. The reference is likely to become confused; as,

When the baby is done drinking, *it* must be unscrewed and laid under a faucet. If *it* does not thrive on fresh milk, *it* should be boiled. [From an advertisement.]

12. The relative pronoun *who* is applied to people; *which*, to animals and things; and *that*, to all three; as, "Harold, *who* was here," "This book, *which* you read," "The tree *that* fell."

13. *Who* and *which* usually give additional thoughts; their clauses are set off by commas. *That* does not give an extra thought, but limits the antecedent so that it is more definite. A relative clause beginning with *that* is usually not set off by commas because the relation is too close.

This coat, *which I bought at Brown's*, is new. [Additional idea.]

The coat *that I gave away* was worn out. [Limiting idea.]

14. A pronoun must agree in number with its antecedent; as, "*Every one* took *his* (not "their") book" and "*Each* of the girls bought a book for *her* (not "their") library." *Each, every one, no one, many a, either, and neither* are used with *his, her, and its*, (not with "their").

15. In making general statements use *you* or *one* rather than *they*; as, "*You* (or *one*) never see that kind of hat." With *one* use *one's* (not "his" or "her"); as, "*One* trusts *one's* (not "his") own feelings."

16. Do not use *not* or *never* with *nothing, nobody, or no one*. This is called the *double negative*. Say, "I don't know anything" or "I know nothing."

17. *Each other* is used in speaking of two; *one another*, of more than two. Say, "Madge and Betty helped *each other*" and "The eight girls helped *one another*."

18. *He, his, and him* are often used in general for nouns that may be either masculine or feminine; as, "Every person has *his* duties."

Criticism 10. *The Correct Use of Pronouns.*

Write the following sentences correctly and point out your reason for preferring the form you select:

1. (Its, it's) pleasant to be at home again.
2. Let every soldier do (their, his) duty.
3. The people (which, who, that) were here have left.
4. He gave the book to (Alice and I, Alice and me).
5. He didn't see (nobody, anybody).
6. (Them, those) things are the hardest to get.
7. The child lost (it's, its) doll.
8. (Him and I, him and me, he and I) went.
9. (Franklin, Franklin he) invented the lightning-rod.
10. I do not like (him, his) going to the theater alone.
11. She said that it was (her, she).
12. The bird (that, which) they shot was a heron.
13. The books are (their's, theirs, their'n).
14. I don't know (no one, any one).
15. (Mary and me, Mary and I) went home.

16. No one took (their, his) books to school.
17. It was (she, her) that went to the fire.
18. One never knows what (he, you, one) can do.
19. I forgot to ask about (them, their) leaving town.
20. One should not lose (one's, his) head.
21. Mother will not allow (Mary and I, Mary and me) to go.
22. To (who, whom) did you wish to speak?
23. (Who, whom) did you say called?
24. (Who, whom) did you call?

The Correct Use of Pronouns in Notes. A note differs from a letter in serving a single, definite purpose. It is therefore brief. It is used for invitations, acceptances, regrets, excuses, introductions, condolences (notes of sympathy when death occurs), requests, etc. You should learn to write both formal and informal notes in the proper way.

Dear Alice,

We are going to have a Halloween party next Friday night, from eight to eleven o'clock, and want you and your sister Ruth to come. You can tell me at school.

As ever, your friend,

Jean Burchell

337 Terrace Place

October twenty-fifth

Miss Jean Burchell requests the pleasure of the company of Miss Alice Hill and her sister Ruth at a Halloween party on Friday evening, October thirty-first, from eight to eleven o'clock.

R. S. V. P.

337 Terrace Place

October twenty-fifth

There are two kinds of notes, formal and informal. Observe how the note on the left (page 57) differs from an ordinary letter. Observe in what respects it resembles the note on the right and in what respects it differs from it. *R. S. V. P.* is the abbreviation of a French expression that means, "Please reply."

The first note is informal; the second note is formal. The most common mistake in writing formal notes is to mix the first or the second person with the third person:

RIGHT	WRONG
Mr. Alfred Thompson regrets that a previous engagement prevents <i>him</i> from accepting Miss Grace Lee's invitation to be present at <i>her</i> Thanksgiving party, Thursday, November twenty-fourth, from eight to eleven o'clock. 754 Hamilton Avenue November eighteenth	Mr. Alfred Thompson regrets that a previous engagement prevents <i>him</i> from accepting <i>your</i> invitation. <i>I</i> regret that a previous engagement prevents Mr. Alfred Thompson from accepting <i>your</i> invitation.

The formal note is written in the third person.

Criticism 11. *Formal Notes.*

Rewrite the following in correct form:

1. Miss Alice Black requests the pleasure of your company at a masquerade party, Saturday evening, October twenty-fourth.
2. I am very much pleased to accept Miss Helen Brown's invitation to dinner, Friday evening, October eighteenth.
3. Dear Miss Jones,
Mr. Harry Powell accepts with pleasure the invitation for the dance, to be given Halloween.

Very sincerely yours,
Harry Powell

Letter 7. Formal and Informal Notes.

1. Change the following informal notes of invitation and regret to formal notes of invitation and regret. Pay special attention to form and penmanship.

Dear Alice,

Can you come to my dance, Friday, November eighteenth? Mother said that I should ask you.

Sincerely yours,
Edith Henry
4005 Wood Street
Tuesday

Dear Edith,

An engagement to go to the country prevents my acceptance of your kind invitation for the dance. I need not tell you how sorry I am.

As ever,
Alice Mitchell
356 Hunter Avenue
Thursday

2. Write an informal note for one of the following occasions: (a) an excuse to your teacher, (b) a request to the librarian, (c) an introduction of your best friend to a distant relative, (d) an invitation to go nutting, (e) a note of sympathy (condolence) to a friend upon the death of a member of the family, (f) an acceptance of an invitation to a concert, (g) a request for an appointment with the dentist.

3. In class copy these upon the blackboard for discussion and criticism. Let each pupil move one space to the right and criticize the form, the punctuation, and the penmanship of the note.

THE ORGANIZATION OF IDEAS

The Value of an Outline. Good expression — whether speaking or writing — is based upon well-organized thinking. Here are the notes Frank Gray wrote down for a talk on "Gathering Chestnuts." What should he have done to them before he used them for a talk?

GATHERING CHESTNUTS

1. Best woods to go to.
2. What to put nuts in.
3. Roasting chestnuts.
4. Getting chestnuts from the trees.
5. The road to Jake Brown's woods.
6. The best sort of bags.
7. Where you can get walnuts.
8. Ways of cooking chestnuts.
9. My experience while out for chestnuts last fall.
10. How to get the nuts out of the burs.
11. What the squirrels on the campus did with some walnuts.
12. My mother stuffs the turkey with chestnuts.

Point out the ideas that have nothing to do with gathering chestnuts. These would make interesting talks on "Walnuts" and "Cooking Chestnuts," but they are out of place here.

1. An outline helps you to keep to your topic.

Now select the ideas that deal with gathering chestnuts. Which items tell you where to go? how to get the chestnuts? how to carry them home? Are these arranged in the best order? What changes would you suggest?

On the blackboard make a revised outline by filling in the form on the next page, and show how there is material for four separate talks. Which three of these main topics would you combine to make a talk?

Where to go for chestnuts.

{
 {

How to get chestnuts.

{
 {

How to get chestnuts home.

{
 {

How to cook chestnuts.

{
 {

An experience while getting chestnuts last fall.

Walnuts.

{
 {

A topic that refers to another, a larger, topic is called a *subpoint*, and is placed underneath it, to the right.

Where to go for chestnuts. [main point]

The best woods to go to.

The road to Jake Brown's woods. } [subpoints]

2. An outline helps you to group related ideas together.

Exercise 13. *Four Books for Our Library.*

Write the titles of four books, and under each, as a subpoint, give one reason for favoring the book.

Talk 7. *What We Should Have in Our School Library.*

Tell why you think certain books should be in the school library. Follow your outline in *Exercise 13*. The teacher will preside, with the class as a club.

How to Make an Outline. Read the following paragraph and note how well organized it is. This is because it is based upon a good outline. Each idea has some bearing on the main topic ("The Shark in Commerce"), and related ideas are grouped together.

THE SHARK IN COMMERCE

(1) Products obtained from the shark are both numerous and valuable. (2) Shark fins furnish a jelly that makes a delicious soup, for which there is an excellent market wherever Chinese are to be found. (3) The shark's liver gives a clear oil excellently adapted for the lubrication of the parts of watches, clocks, and fine guns. (4) This oil is held in some quarters in as high esteem as is the oil obtained from porpoise and dogfish liver, long claimed to be the finest of animal oils. (5) Shark skin is of great value. (6) It is of a beautiful burnished gray or bluish color, and at first glance looks like finely grained leather because of the tiny prickles plentifully set one way. (7) There are so many of these prickles, quite invisible to the naked eye, that the effect afforded the dried skin is one of rich beauty, a quality that renders it particularly valuable. (8) Even the bones of sharks are useful. (9) The spine is in demand by the manufacturers of curious walking sticks. (10) They pass a thin malacca or steel rod through the round, polished vertebræ, and the result is a cane that sells for a high price. (11) The shark-spine stick is a great favorite in Germany.

— *The Independent.*

Products numerous and valuable
(sentence 1)

I. Fins (sentence 2)

(I) Jelly

1. Used in soup
2. Used by Chinese

II. Liver (sentences 3-4)

(I) Oil

1. Used for lubrication
 - (1) Watches, clocks, guns
2. Compared with other oils
 - (1) Porpoise
 - (2) Dogfish

III. Skin (sentences 5-7)

(I) Great value

1. Resembling finely-grained leather

(II) Great beauty

1. Caused by color
 - (1) Burnished gray or bluish
2. Caused by grain
 - (2) Tiny prickles

IV. Bones (sentences 8-11)

(I) Spinal vertebræ

1. Used for walking sticks
 - (1) How made
2. Used by Germans

An outline is a skeleton or a framework. It shows at a glance the contents of a paragraph. There are six rules to remember in making outlines :

1. Use only the ideas that refer to the subject.

2. Group your ideas under main points (I, II, III, and IV, in the outline on the shark) and subpoints. A subpoint must refer to the topic under which it is placed ; as,

I. Fins.

(I) Jelly, made from fins.

3. Write subpoints under the main topic half an inch to the right, and mark them differently from the main topic ; as,

(I) Jelly, made from fins.

1. Used in soup.

2. Used by Chinese.

4. Place related and equally important ideas under the same topic and mark them with the same symbols (1, 2) ; as,

II. Liver.

(I) Oil from liver.

1. Used for lubrication.

2. Compared with other oils.

5. Express your ideas briefly, in words or phrases, not in sentences ; as,

III. Skin.

(I) Great value.

1. Resembling finely-grained leather.

(II) Great beauty.

6. Capitalize the first word of each item ; as,

IV. Bones.

(I) Spinal vertebræ.

1. Used for walking sticks.

(1) How made.

2. Used by Germans.

Exercise 14. *An Outline : Commercial Values.*

Make an outline, similar to "The Shark in Commerce," for one of the following. Discuss the topics at home or look them

up in an encyclopedia. Follow the outline on page 62.

- | | |
|-----------------------------|-----------------------------|
| 1. The Cow in Commerce. | 5. Maple Trees in Commerce. |
| 2. The Sheep in Commerce. | 6. Chickens in Commerce. |
| 3. The Whale in Commerce. | 7. Wheat in Commerce. |
| 4. The Codfish in Commerce. | 8. Cotton in Commerce. |

How to Distinguish Subpoints. The class should decide on a definite method of marking the topics in outlines. These marks must permit of extensive subdivision without repetition of the symbol.

The capitals (A, B, and C) may be ignored until the three-part division of a composition (introduction, discussion, and conclusion) is taken up on pages 265 and 295. For a very simple outline, Roman numbers, letters, and Arabic numbers may be used, but a fuller outline form is recommended. The number of symbols for subdivision can be doubled by inclosing Roman numbers, Arabic numbers, and letters in parentheses. (See the outline on the shark.) Such an outline is needed in handling most subjects. The following is the order of the symbols: I, (I), 1, (1), *a*, (*a*).

- ```

I.
 (I)
 1.
 (1)
 a.
 (a)
 (b)
 b.
 (2)
 2.
 (II)

```

In this outline subpoint (1) is expanded in detail. Observe how (1), *a*, and (*a*) are each placed farther to the right.

A subpoint should be placed half an inch to the right of the topic to which it refers.

**Criticism 12.** *Exercise 14: An Outline.*

1. Is there anything aside from the subject?
2. Do your main points mention commercial products?
3. Under each, do you tell how it is used?
4. Is the first word of each item capitalized?
5. Are subpoints written about half an inch to the right?

**Criticism 13.** *An Outline: Grouping Ideas.*

Rearrange the following ideas under main points and subpoints:

- |                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                    |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. How to learn to skate.</li> <li>2. How to play the game.</li> <li>3. Sleighing.</li> <li>4. The best hill for coasting.</li> <li>5. Fancy figures in skating.</li> <li>6. Pleasures of sleighing.</li> </ol> | <ol style="list-style-type: none"> <li>7. Tobogganing.</li> <li>8. Ice hockey.</li> <li>9. How to make a toboggan.</li> <li>10. The best road for sleighing.</li> <li>11. Dangers in tobogganing.</li> <li>12. Skating.</li> </ol> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**The Value of Brevity.** Compare the following outlines. Which is more compact? Why do the ideas stand out better?

| RIGHT                                                                                                                                                                                                                                                                                                                                                                                                                       | WRONG                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>I. Pleasant to live in Lynn.</p> <p style="padding-left: 20px;">(I) Delightful neighbors.</p> <p style="padding-left: 20px;">(II) Beautiful view.</p> <p style="padding-left: 40px;">1. Red Top Mountain.</p> <p style="padding-left: 40px;">2. Galloway River.</p> <p style="padding-left: 20px;">(III) Excellent water.</p> <p>II. Profitable to live there.</p> <p style="padding-left: 20px;">(I) Cheaper rents.</p> | <p>I. It is pleasant to live in Lynn suburbs.</p> <p style="padding-left: 20px;">(I) The neighbors are delightful.</p> <p style="padding-left: 20px;">(II) Beauty of view.</p> <p style="padding-left: 40px;">1. From Red Top Mountain.</p> <p style="padding-left: 40px;">2. Galloway Creek is beautiful.</p> <p style="padding-left: 20px;">(III) The water is excellent.</p> <p>II. It is profitable to live in Lynn.</p> <p style="padding-left: 20px;">(I) Rents are not nearly so high.</p> |

To secure compactness, omit unnecessary words and express the ideas in phrases, rather than in sentences.

**How to Make a Brace Outline.** Outlines can also be arranged with braces. Observe that the topics of the following outline may be used with any of the types of animals pictured on this page. Select one and fill in the outline form on the blackboard.

### OUTLINE FOR AN ANIMAL

|                                                                                     |              |                           |                                                                                     |
|-------------------------------------------------------------------------------------|--------------|---------------------------|-------------------------------------------------------------------------------------|
|    | Appearance { | Size { .....              |    |
| ELEPHANT                                                                            |              | Shape { .....             | GIRAFFES                                                                            |
|    |              | Color { .....             |    |
| MONKEYS                                                                             |              | Peculiarities { .....     | HORSE                                                                               |
|    | Habits {     | Places frequented { ..... |    |
| DOG                                                                                 |              | Feeding { .....           | LION                                                                                |
|    |              | Food { .....              |    |
| KANGAROOS                                                                           |              | Industries { .....        | PARROTS                                                                             |
|  | Value {      | Pleasure { .....          |   |
| SNAKE                                                                               |              |                           | OYSTERS                                                                             |
|  |              |                           |  |
| SEALS                                                                               |              |                           | FISH                                                                                |
|  |              |                           |  |
| HIPPOTAMUS                                                                          |              |                           | COW                                                                                 |

## Exercise 15. A Brace Outline.

Change the outline in *Exercise 14*, page 63, to a brace outline.

## Theme 3. Writing up an Outline.

Write a paragraph based upon the outlines in *Exercises 14* and *15*. Observe the sentence structure in the paragraph on the shark. Decide how many sentences to have. Read the themes aloud in class for criticism.

**How an Outline Helps to Bring Out Thought.** The following outline form shows what an intelligent person might think of in connection with a plant. Which parts of the outline may best be used in describing each plant pictured on this page and the next?

### OUTLINE FOR A PLANT

|                                                                                                |                                                                                                                                                                                                                                                           |                                                                                                 |
|------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|
| <br>WHEAT     | <b>I. The plant itself:</b><br>(I) Parts<br>1. Root<br>(I).....<br>(2).....<br>2. Stem<br>(I).....<br>3. Leaves<br>(I).....<br>(2).....<br>4. Flowers<br>(I).....<br>(2).....<br>5. Fruit<br>(I).....<br>(2).....<br>(II) Varieties<br>1. ....<br>2. .... | <br>CORN       |
| <br>CABBAGE   | <b>II. Cultivation of plant</b><br>(I) Climate<br>1. ....<br>2. ....<br>(II) Soil.....<br>1. ....<br>2. ....                                                                                                                                              | <br>PEAS       |
| <br>BEANS    |                                                                                                                                                                                                                                                           | <br>TOMATOES |
| <br>POTATOES |                                                                                                                                                                                                                                                           | <br>COTTON   |

|                                                                                                        |                                                                                                      |                                                                                                         |
|--------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| <br>VIOLET            | (III) Planting<br>1. Time<br>(I) .....<br>2. Method<br>(I) .....<br>(2) .....                        | <br>CHRYSAN-<br>THEMUM |
| <br>ROSE              | (IV) Harvesting<br>1. Time<br>(I) .....<br>2. Method<br>(I) .....<br>(2) .....                       | <br>CACTUS             |
| <br>LILY              | III. Uses<br>(I) Food<br>1. People<br>(I) .....<br>(2) .....<br>2. Animals<br>(I) .....<br>(2) ..... | <br>CLOVER             |
| <br>STRAWBER-<br>RIES | (II) Commercial uses<br>1. ....<br>2. ....<br>3. ....<br>(III) Other uses<br>1. ....<br>2. ....      | <br>FLAX               |

With such an outline form in mind you know better what information to look up.

**How an Outline Is of Value in Writing Up Ideas.** If you have an outline to work from, you know exactly what you are doing. This outline of a plant, when written up, would make a long discussion, for each of the three main heads would demand at least a paragraph.

A *paragraph* consists of the sentences that deal with one topic. The sentence that sums up the main idea of the paragraph is called the *topic sentence*. If the outline of a plant were very fully worked out, more than three paragraphs would be needed: two for the first head; four for the second; and three for the third.

**You must decide upon your scale of treatment.**

**Exercise 16.** *An Outline of a Plant.*

Write on the blackboard a list of plants in your community. Using the outline form on pages 67 and 68, gather information about one of them. Let three pupils work on one plant, each taking a different main point.

**Talk 8.** *A Plant in Our Community.*

Follow the outline in *Exercise 16*. The teacher will preside, with the class as a club. When you come to the front of the room to speak, hand your outline to the teacher, so that she can see if you follow it.

**Qualities of the Good Outline.** In arranging thoughts in outline form you can learn coördination, balance, brevity, unity, and coherence. By *coördination* we mean placing together the statements that deal with the same topic and are of equal weight; by *brevity*, stating the thought in as few words as possible; by *balance*, using similar forms of expression for similar or related ideas; by *unity*, keeping to one subject and thus making a single impression; and by *coherence*, arranging the thoughts in logical order or sequence. Review page 63 and apply these new terms.

Test every outline by asking the following questions:

1. *Facts.* Are the statements true?
2. *Clearness.* Are there enough facts given to make a clear impression?
3. *Unity.* Is anything included that is not a part of the subject?
4. *Logical Sequence, or Coherence.* Are points developed in the best order?
5. *Coördination.* Are the statements that develop the same idea placed together?

6. *Balance.* Are related points expressed in the same kind of wording?

7. *Brevity.* Are all unnecessary words omitted?

8. *Form.* See pages 61 to 66.

A good outline will be accurate, clear, unified, coherent, well arranged, and brief.

#### Criticism 14. *Outlines.*

Test the following outlines by the questions given above. Suggest improvements. Write the outlines correctly on the black-board.

##### (a) WHAT I SAW IN PITTSBURGH

- I. Wonderful department stores.  
(I) streets full of people all the time.
- II. I saw the moving picture shows and the theaters.
- III. I saw Heinz's pickle factory.
- IV. Parks.  
(I) Highland Park.  
(II) Riverview Park.  
(III) Central Park in New York is fine.
- V. Schenley Park is beautiful.
- VI. Last year I went to Cleveland with my father.

##### (b) HOW TO PLAY A GAME OF BASEBALL

- I. The way to pitch.
- II. making a home run.
- III. How the field is laid out.
- IV. where the pitcher stands.
- V. I forgot to say that fifteen men play.
- VI. The grand stand is full of people.
- VII. I saw the last world series.
- VIII. We have innings.
- IX. The umpire stands behind the catcher.
- X. The umpire and the pitcher have the hardest jobs.

#### Exercise 17. *A Topical Outline of a Game.*

Outline one of the following games under five main heads, with subpoints under each: I. who play; II. where; III. when; IV. the object of the game; V. reasons why you favor it.

1. Baseball.
2. Marbles.
3. Football.
4. Tennis.
5. Basket ball.
6. Croquet.
7. Crack the whip.
8. Tether ball.
9. Hockey.
10. Any other game.

## Letter 8. *A Business Letter.*

Your superintendent of schools has asked you for particulars about the game you favor for the playground. Follow the outline in *Exercise 17*. Use at least one sentence for each main topic. Read the letters aloud in class for discussion and criticism.

**Narrowing Down a Subject.** There are many fields from which subjects may be chosen—nature, history, art, education, science, literature, etc. These are subjects broad enough for entire books and must be narrowed down before you can use them.

There are three ways to narrow down a topic, or subject:

1. By restricting it in *time*.
2. By restricting it in *place*.
3. By restricting it in *topic*.

| SCHOOLS                                                   | INDIANS                                  |
|-----------------------------------------------------------|------------------------------------------|
| <i>Time:</i> Ancient times, 400 B.C.                      | <i>Time:</i> Colonial days.              |
| <i>Place:</i> Greece, Athens.                             | <i>Place:</i> Northeastern Pennsylvania. |
| <i>Topic:</i> What was taught.                            | <i>Topic:</i> Killing the settlers.      |
| Narrowed down: "The School Curriculum of Ancient Athens." | Narrowed down: "The Wyoming Massacre."   |

A satisfactory subject for writing or speaking will be one (1) that interests you; (2) that interests your audience or



readers; (3) that you know something about and can handle; and (4) that is restricted to definite bounds so that you can do justice to it in a paragraph.

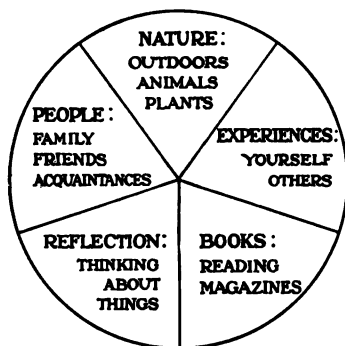
**Narrow down a subject in *time*, *place*, and *topic*.**

### Exercise 18. *Narrowing Down Subjects.*

Limit, or narrow down, the following subjects according to (a) time, (b) place, and (c) topic. Write the titles on the black-board and criticize them. Discuss where you would go for information on each topic.

- |                |              |               |
|----------------|--------------|---------------|
| 1. Books.      | 5. Art.      | 9. Education. |
| 2. Government. | 6. Soldier.  | 10. Music.    |
| 3. Dress.      | 7. Farming.  | 11. Animals.  |
| 4. Amusements  | 8. Painting. | 12. Flowers.  |

### VARIOUS SOURCES OF IDEAS



**Observation.** By *observation* is meant the act of considering attentively a fact or an occurrence. Have you ever played Christopher Columbus in the world of nature, of people, or of books, and made interesting discoveries?

The diagram represents various sources of ideas for composition.

### Talk 9. *Observation of a Picture.*

In this talk try to speak of all the details that make the picture. This will test your memory for details. Choose (1) or (2):

1. Let the teacher hold up a picture for a few seconds, then designate a pupil to describe it in a talk.

2. Let each pupil bring to class the picture he wishes to describe. After his talk, he may hold the picture up so that the class may see whether he has done justice to it.

**Nature: Outdoors, Animals, and Plants.** Good subjects for observation and discussion at school and at home are the following:

*Habits of animals.* Ants, bats, beetles, canary birds, caterpillars, cats, cows, crawfishes, dogs, frogs, Gila monsters, goldfish, grizzly bears, groundhogs, horses, lizards, mice, mosquitoes, muskrats, rabbits, robins, snails, snakes, sparrows, spiders, squirrels, turtles.

*Natural features.* Brooks, canyons, caves, creeks, dams, deserts, gaps, glaciers, lakes, mountains, rivers, springs, valleys, volcanoes, waterfalls.

*Natural phenomena.* Cloud-bursts, dew, floods, frost, glaciers, hail, ice, icebergs, lightning, rain, snow, sunlight, thunder, tides, tornadoes, winds.

*Man's use of nature.* Artesian wells, canals, dams, irrigation, mill races, mines, oil wells, water wheels, windmills.

*County geography.* Brooks, creeks, hills, mountains, roads, rivers, towns, villages, etc., where you live.

*Local topography.* Churches, public buildings, public parks, railroads, reservoirs, schools, stores, streets, trolley lines, etc., where you live.

**Learn to use your eyes.**

**Theme 4. Observation.**

Select one of the subtopics on this page. Outline three interesting things that you have discovered about it. Base your theme on the outline. Improve your penmanship.

**Game 4. The Direct Route Game: Dramatic Dialogue.**

Some one is appointed to act Stranger. He goes to the front of the room and asks questions; as, "What is the way to the post office?" etc. A pupil rises and gives the direct route.

If he makes a mistake, the one who first discovers it goes on with the account. Directions must be given in complete sentences. These five-minute games train pupils to think quickly.

**Exercise 19.** *An Outline of Talk 10.*

Select one of the titles included under *Talk 10*, and make an outline of your ideas on the subject. Arrange these ideas in the most effective order. Use theme paper and keep the outline.<sup>1</sup>

**Talk 10.** *Observation and Reading.*

From the front of the room give the talk that you have outlined on one of the following. Let the class be a club, with a pupil presiding. Get permission to speak, address the chairman and the class, etc. Come to the front without urging. Speak slowly and distinctly. Interest the others in what you have to say.

1. A queer-looking animal.
2. What some animals eat.
3. Some queer homes of animals.
4. How animals help on the farm.
5. How animals play.
6. How some animals spend the winter.
7. Why some animals are very valuable.
8. How some animals can be trained.
9. How some animals are used in the city.
10. How animals should be cared for.

**Well-rounded Development of the Senses.** The poet sees the world about us with eyes and ears alert to catch its beauty. All the wonderful form, color, fragrance, and melody of the outdoors he brings to us again in his poetry. Learn to see for yourself the beauties that poets point out. In the following poems try to get the foreign point of view.

<sup>1</sup> These directions will apply throughout the book to every assignment headed *Talk*. The *Exercise* is preparation — "thought-gathering" (to be written *only* in outline) and the *Talk* is oral practice — "thought-giving." They are to be assigned together.

Which birds or flowers are strange to you? Look them up. Select other difficult words that must be looked up before you can get the poet's meaning fully.

I cannot see what flowers are at my feet,  
Nor what soft incense hangs upon the boughs,  
But, in embalmed darkness, guess each sweet  
Wherewith the seasonable month endows  
The grass, the thicket, and the fruit-tree wild;  
White hawthorn, and the pastoral eglantine;  
Fast fading violets covered up in leaves;  
And mid-May's eldest child,  
The coming musk-rose, full of dewy wine,  
The murmurous haunt of flies on summer eves.

— KEATS: *Ode to a Nightingale*.

Oh, to be in England  
Now that April's there,  
And whoever wakes in England  
Sees, some morning, unaware,  
That the lowest boughs and the brushwood sheaf  
Round the elm-tree bole are in tiny leaf,  
While the chaffinch sings on the orchard bough  
In England — now!

And after April, when May follows,  
And the whitethroat builds, and all the swallows!  
Hark, where my blossomed pear-tree in the hedge  
Leans to the field and scatters on the clover  
Blossoms and dew-drops — at the bent spray's edge —  
That's the wise thrush; he sings each song twice over,  
Lest you should think he never could recapture  
The first fine careless rapture!  
And though the fields look rough with hoary dew,  
All will be gay when noon-tide wakes anew  
The buttercups, the little children's dower  
— Far brighter than this gaudy melon-flower.

— BROWNING: *Home-Thoughts, from Abroad*.

**Letter 9. *Close Observation : A Friendly Letter.***

Select 1 or 2.

1. To a child in a school for the blind or the deaf, write a letter telling what you saw or heard on a walk, so that the reader can appreciate it too. Examine the first poem carefully. It might have been written by a blind man.
2. Imagine yourself in a foreign country, eager to get home. Write a letter to a friend at home, and describe what you see there in your mind's eye. Read again how Robert Browning describes his longings for England in the spring. He was in Italy when he wrote.

**Exercise 20. *Word Study: Color, Taste, Sound, Shape.***

Make lists of words that express the following: kinds of colors, kinds of sounds, kinds of taste, kinds of shapes.

**Experience. How do the following accounts differ?**

I was in a real adventure on Saturday. I held the team in a little bare spot, with a prairie fire raging all around me, while Papa helped fight the fire to save our homes. We were up all night expecting it to reach our place. Papa and many others worked all day, and finally put the fire out. It is thought that a burning mine started it.

Polly Adams wrote me that she had a thrilling experience last Saturday. She held the team in a little bare spot while her father and several other men fought the flames in a prairie fire raging all around them. Her father was out fighting the fire all day. They finally put it out. She says that they think a burning mine caused it.

These are both accounts of personal experiences. The first is told by the person who experienced it, or first hand; the second is somebody else's experience retold.

The most intimate record of experience is the *diary*, which records happenings or opinions, day by day.

**Exercise 21.** *A Page from a Diary.*

Make an outline of what you did hour by hour, one day this week. Try to recall faithfully.

**Exercise 22.** *An Outline of Talk 11.*

See directions for *Exercise 19*, page 74. Revise the outline for form, unity, sequence, balance, and brevity. See pages 63 to 66, 69 and 70.

**Talk 11.** *A Personal Experience: What I Saw; What I Did; What Happened.*

Select one of the following. Let a pupil preside, with the class as a club.

- |                        |                     |
|------------------------|---------------------|
| 1. At the post office. | 6. On the street.   |
| 2. On a street car.    | 7. At a store.      |
| 3. At the Zoo.         | 8. In the museum.   |
| 4. In the barn.        | 9. On the train.    |
| 5. In study hall.      | 10. In the theater. |

**People.** How much do you see when you glance at a person? Do you see only his clothes? Could you describe his face? Do you notice his walk? how he talks? how he behaves? Note how Francis Parkman in almost his first view of Western Indians perceives differences in them. To the poor observer they would have been "just Indians — all alike!"

Westport was full of Indians, whose little shaggy ponies were tied by dozens along the houses and fences. Sacs and Foxes, with shaved heads and painted faces, Shawanoes and Delawares, fluttering in calico frocks and turbans, Wyandots dressed like white men, and a few wretched Kansas wrapped in old blankets were strolling about the streets or lounging in and out of the shops and houses. — PARKMAN: *The Oregon Trail*.

To him they were Sacs and Foxes, Shawanoes, Delawares, Wyandots, and Kansas, each with something peculiar in dress. The one thing that was common to them all he mentions in the first sentence — "Little shaggy ponies."

**1. Train your eyes to notice details.**

Now read Parkman's description of their party, as they started on the trip into the wilds. Notice the sort of details he gives.

Meanwhile the party came in sight out of the bushes. Foremost rode Henry Chatillon, our guide and hunter, a fine athletic figure, mounted on a hardy gray Wyandot pony. He wore a white blanket-coat, a broad hat of felt, moccasins, and trousers of deer-skin, ornamented along the seams with rows of long fringes. His knife was stuck in his belt; his bullet-pouch and powder-horn hung at his side, and his rifle lay before him, resting against the high pommel of his saddle, which, like all his equipments, had seen hard service, and was much the worse for wear. Shaw followed close, mounted on a little sorrel horse, and leading a larger animal by a rope. His outfit, which resembled mine, had been provided with a view to use rather than ornament. It consisted of a plain, black Spanish saddle, with holsters of heavy pistols, a blanket rolled up behind, and the trail-rope attached to his horse's neck hanging coiled in front. He carried a double-barrelled smooth-bore, while I had a rifle of some fifteen pounds' weight. At that time our attire, though far from elegant, bore some marks of civilization, and offered a very favorable contrast to the inimitable shabbiness of our appearance on the return journey. A red flannel shirt, belted around the waist like a frock, then constituted our upper garment; moccasins had supplanted our failing boots; and the remaining essential portion of our attire consisted of an extraordinary article, manufactured by a squaw out of smoked buckskin. Our muleteer, Deslauriers, brought up the rear with his cart, wading ankle-deep in the mud. . . . The cart was of the

kind that one may see by scores around the market-place at Quebec and had a white covering to protect the articles within. These were our provisions and a tent, with ammunition, blankets, and presents for the Indians.

— PARKMAN: *The Oregon Trail*.

**2. To make a picture, give definite details.**

**Theme 5. *Some One I Know.***

Describe some one in the class. Do not mention the name, but ask the teacher to write "yes." at the bottom of the theme, if the description is recognized. Give details that distinguish this boy or this girl from others.

**Exercise 23. *An Outline of Talk 12.***

Make each individual a separate head, with descriptive sub-points.

**Talk 12. *Describing an Interesting Group.***

In imitation of Parkman's description on page 78, describe one of the following groups. The teacher will preside. Get permission to speak, address the chairman and the class. Stand erect; do not lean on the desk. Speak slowly and distinctly. Think of the points in your outline and interest the audience in your picture.

- |                               |                                   |
|-------------------------------|-----------------------------------|
| 1. A family on an excursion.  | 6. Clowns at the circus.          |
| 2. In front of a show window. | 7. A crowd on the beach.          |
| 3. Freaks at the fair.        | 8. A little sewing party.         |
| 4. Our camping crowd.         | 9. The sheriff and his prisoners. |
| 5. A dinner party.            | 10. In a moving picture.          |

**Conversation.** Conversation is an art, and wise is the boy or the girl who tries to improve in it. The following rules might be called the Courtesy of Conversation:

1. Do not interrupt a person while he is speaking.
2. Do not turn the conversation abruptly from one topic



to another altogether unrelated to it. Make the transition gradual.

3. Do not become angry or stubborn, if people do not agree with you.

4. Be willing to hear the other side.

5. Be willing to yield the point if you are wrong.

6. Give the benefit of the doubt.

7. Remember that your saying a thing is true does not necessarily make it true.

Young people take part in two distinctly different kinds of conversation: conversation with others of their own age, and conversation with older people. Both of these may be splendid sources of ideas, if you learn how to draw people out or to get definite information.

**Be courteous in conversation.**

**Two Ways to Write Conversation.** Examine the following:

MOTHER. Do you wish me to give a Halloween Party, John?

JOHN. Yes, Mother, I want to invite all the boys, but none of the girls.

MOTHER. Why not the girls?

JOHN. [*Carelessly.*] Oh, I think girls ought to stay in the house Halloween. We'll go and serenade them, how's that?

MOTHER. [*Reprovingly.*] Isn't that rather selfish? Your Cousin Enid has invited you to all her parties.

"Do you wish me to give a Halloween Party, John?" asked his mother.

"Yes, Mother," replied John; "I want to invite all the boys, but none of the girls."

"Why not the girls?" asked Mrs. Black.

"Oh, well," said John carelessly, "I think girls ought to stay in the house Halloween. We'll go and serenade them, how's that?"

"Isn't it rather selfish?" suggested his mother. "Your Cousin Enid has invited you to all her parties."

In writing conversation there are two methods: the dramatic, shown in the selection on the left; and the fictional, shown in the selection on the right. The former is used in plays, or the drama; the latter, in short stories and novels.

A *dialogue* is a conversation between two people, in which each contributes his share. A *monologue*, on the other hand, is the talk of one person, usually with others listening to him. The selections on the opposite page are dialogues.

Read the conversation on the right again, and notice the punctuation. Names of address (*John, mother*) are set off by commas. Expressions inserted in a speech (*replied John, said John carelessly*) also are set off by commas.

Each separate speech is indented as a paragraph.

## Theme 6. A Dramatic Dialogue: An Everyday Conversation.

Select one of the following and fill in appropriate speeches for the two characters, alternating the speeches and placing the names of the speakers in the margin. Suit the speech to the character and try to make the conversation true to life. (See page 326.)



- |      |              |       |                |
|------|--------------|-------|----------------|
| 1. { | Doctor.      | 6. {  | Peanut vender. |
|      | Patient.     |       | Newsboy.       |
| 2. { | Street-car   | 7. {  | Librarian.     |
|      | conductor.   |       | Little girl.   |
| 3. { | Foreigner.   | 8. {  | Reporter.      |
|      | Teacher.     |       | Man who saw    |
|      | Tardy boy.   |       | an accident.   |
| 4. { | Huckster.    | 9. {  | Floorwalker.   |
|      | Housekeeper. |       | Shopper.       |
| 5. { | Witness.     | 10. { | Editor.        |
|      | Lawyer.      |       | Author.        |

**Exercise 24.** *The Fictional Form of Dialogue.*

Change the dramatic dialogue of *Theme 6* to the fictional form.

**Reading.** We get many of our thoughts ready-made from other people by reading books and current periodicals. Reading may be grouped under four kinds:

1. Reading to learn of present occurrences, or happenings — the newspapers.<sup>1</sup>
2. Reading to learn other people's opinions — the magazines.
3. Reading for instruction and information — textbooks and reference books.
4. Reading for pleasure—fiction, drama, biography, travel, etc.

Now is the time to become acquainted with Cooper's "Leatherstocking Tales," with Scott's historical novels, with Dickens's books, and with biography that deals with the lives of men and women in history, literature, science, invention, or business.

**Get ideas from reading.**

**Exercise 25.** *An Outline of Talk 13.*

Turn to pages 69 and 70, and review good form of the outline. Remember that the outline is nothing but the skeleton.

**Talk 13.** *Some of My Friends in Books.*

Select several characters that you have met in books and tell why you liked them. Let a pupil preside, with the class as a club. Look at your audience while you speak.

**Criticism 15.** *Talk 13.*

Take note of the following: (1) who look directly at the class while they speak; (2) who say, "Why-a," "But-a," or "And-a"; (3) who lean against the desk.

<sup>1</sup>Excellent oral reports on current events may be based on the reading of weekly papers containing summaries of the daily news.

**Reflection and Reasoning.** Reflection and reasoning must be based on knowledge. Talking over matters among yourselves, at home, or with the teacher, will give you many valuable ideas. Judge Lindsey, the Juvenile Court judge of Denver, Colorado, has recommended that the following subjects be discussed in school by the girls and the boys and their teacher :

|                                                 |                    |
|-------------------------------------------------|--------------------|
| Our duty to one another.                        | I forgot!          |
| The absurdity of hate.                          | Good associations. |
| Truthfulness.                                   | Good companions.   |
| About quarreling.                               | What is success?   |
| Usefulness.                                     | Good thoughts.     |
| Gentleness and kindness.                        | Public service.    |
| The man who serves and the man who makes money. |                    |

In reasoning we must remember that mere statement of an opinion does not make that opinion true. Girls and boys should learn to weigh facts and to decide which has the more weight. In this way they can cure themselves of jumping at conclusions.

**Learn to think about worth-while things.**

**Exercise 26.** *Class Discussion: Some Truths about Life.*

Talk over in class the subjects that Judge Lindsey has suggested. Try to give examples to prove your points.

**Game 5.** *Specific Words.*

How many of the following can you name in five minutes?

1. Articles used in dressing; as, *comb*.
2. Materials of clothing; as, *flannel*.

**Letter 10.** *A Friendly Letter: My Work in English.*

Your teacher of last year wishes to know (1) which work interests you most this year (reason); (2) which work you find

the easiest (reason); (3) which work you find the hardest (reason); and (4) which faults you are conquering.

Outline the body of the letter before writing it. Review pages 5 to 9. If convenient, use ordinary letter paper and envelope, as in *Letter 1*.

TO THE TEACHER. See *Criticism 17* on page 85 for later discussion.

### CRITICISM: HOW IDEAS ARE EXPRESSED

**Criticism Defined.** Criticism is very much like appreciation. Both mean a just estimate, whether good or bad. There are two kinds of criticism: destructive criticism and constructive criticism. *Destructive criticism* finds fault, but shows no way to cure the fault. *Constructive criticism*, on the other hand, is never discouraging, because it not only points out mistakes but also shows how to correct them. That is the kind of criticism you are to make.

Criticism may be oral, written, or outlined, as well as spoken. It can be written on theme paper or on the blackboard. Critical suggestions may also be placed in the margin of the theme or the letter. The following symbols are useful timesavers in marking mistakes:

|                |                                                                         |
|----------------|-------------------------------------------------------------------------|
| Cap.....       | Use a capital.                                                          |
| No cap.....    | Use a small letter.                                                     |
| ^ (caret)..... | Supply something omitted.                                               |
| Cut.....       | Omit the words struck out.                                              |
| Gr. ....       | Correct the mistake in grammar.                                         |
| M.....         | Observe a margin.                                                       |
| No M. ....     | Do not put a margin to the right of the margin line on the theme paper. |
| ¶ .....        | Indent the paragraph.                                                   |
| No ¶ .....     | Do not make a new paragraph.                                            |
| Punct.....     | Insert the omitted mark of punctuation (omission marked by caret).      |

- No punct. .... Do not use a punctuation mark.  
 ? ..... Question the truth of the statement.  
 S. .... Improve the sequence.  
 Sp. .... Correct the mistake in spelling.  
 SS. .... Correct the sentence structure.  
 U. .... Keep to the subject ; mistake in unity.  
 WW. .... Do not use the wrong word.

Train yourself to find both good and bad points, and to know how to improve that which is faulty.

### Criticism 16. Symbols and What They Mean.

Explain the marks of correction in the following theme. Tell how to correct the mistakes. Write the theme on the blackboard.

|                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Richard Jones<br/>         English, ninth grade<br/>         October 7, 1917</p> | <p style="text-align: center;">Turtles</p> <p>9 Turtles live in water and<br/>         sp have shells on <u>there</u> backs.<br/>         punct. } We have a turtle now, <sup>^</sup>it is<br/>         cap. } so big and large that we<br/>         cut. } put it in the washtub.<br/>         cap. <u>it</u> snaps up meat quickly<br/>         no punct. whenever we feed it. People<br/>         sp. consider it a <u>curiosity</u>.</p> |
|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### Criticism 17. Letter 10 : The Use of Symbols.

Criticize Letter 10 in the following ways. Insert the symbols to designate mistakes. On a sheet of theme paper write your opinion. Rewrite the letter on the back of the theme paper.

1. *Handwriting*: Is it legible? neat? uniform?
2. *Form of the letter*: See pages 5 to 9.
3. *Punctuation*: Are the commas correctly inserted in the heading? after the salutation? after the complimentary close?
4. *Spelling*: Underline misspelled words.
5. *Unity*: Is there anything that does not deal with the four questions in the assignment? Run a horizontal line through it and write *U* in the margin.
6. *Sequence*: Have you taken the points in the order given? If not, renumber them in the margin as they should be, and write *S* in the margin.
7. *Brevity*. Can you find any words that could be omitted without affecting the sense? Strike them out, and write in the margin *Cut*.

### **Exercise 27.** *An Outline of Talk 14.*

- (1) Write down as many definite things as you can think of.
- (2) Group these under main points and subpoints. (3) Try to give definite information. (4) Balance your expressions.
- (5) Strike out all unnecessary words. (6) Capitalize the first word of each item. (7) Write each subpoint half an inch to the right of its main point.

### **Talk 14.** *Personal Habits.*

Divide the following topics among the pupils. Let the teacher preside, with the class as a club. Come to the front of the room and give a talk based on the outline you have already prepared for *Exercise 27*. Make your suggestions as forceful as you can. Stand straight; speak slowly and distinctly.

1. Care of the hands, teeth, and hair.
2. How to keep a neat appearance.
3. How personal appearance affects success in business.
4. Utility and appropriateness in clothes.
5. Does it pay to follow extreme fashions?
6. Five ways to be thoughtful of other people.
7. Things one can do at home to help.

8. Why good manners pay in business.
9. How a person's disposition may be revealed.
10. Good habits to recommend to a little sister.
11. Good habits to recommend to a little brother.

**Dramatization 1. *Presenting a Dialogue.*** (See page 326.)

(a) Let two pupils select one of the following and write speeches with names of the speakers in the margin.

(b) Let them memorize the respective parts and act out the dialogue before the class.

1. Two characters in a book talk about their experiences.
2. The doctor discovers what has been ailing Johnny.
3. Mrs. Martin interviews the new cook.
4. The teacher quizzes a pupil.
5. A clerk in a store sells to a troublesome purchaser.
6. Two historical characters exchange views.
7. An employer interviews an applicant for a position.

**Review Drill and Discussion.**

1. *Topics.* See "Table of Contents."
2. *Definitions.* Composition, synonym, stem, prefix, suffix, derivation, parts of speech, sentence, subject, predicate, direct object, common and proper nouns, concrete, abstract, and collective nouns, gender, number, case, predicate nominative, antecedent, kinds of pronouns, double negative, outline, subpoint, paragraph, topic sentence, coördination, unity, brevity, balance, sequence, coherence, observation, experience, diary, dialogue, monologue, criticism.
3. *Good Form.* Words, formal and informal notes, topical outlines, brace outlines, paragraph, conversation, dramatic dialogue, fictional dialogue.
4. *Rules.* Nouns, ways to form plurals, separate and joint possession, verb with collective nouns, pronouns, uses of the relative pronoun, conversation.
5. *Lists.* Spelling, pronunciation, synonyms, derivation, inventions, word study, symbols for criticism.



### III. VARIOUS WAYS TO EXPRESS IDEAS

PEOPLE have always sought to express in some form their emotions, their opinions, and their ideas of beauty. Those who have the sense of rhythm strongly developed find expression in music, in dancing, or in poetry. Others express their sense of proportion, form, and color in architecture, in sculpture, in painting, and in other forms of art. The orator and the editor strive to impress their opinions and feelings upon others. The novelist, the playwright, and the short-story writer aim to portray life as they see it. The masterpieces in these various fields serve as models for the student.



What forms of art are expressed in the following famous masterpieces: Amiens Cathedral, Shakespeare's *Midsummer Night's Dream*, Beethoven's *Moonlight Sonata*, Raphael's *Sistine Madonna*, Lincoln's *Gettysburg Speech*, the *Venus de Milo*, Dickens's *David Copperfield*, Lowell's *Vision of Sir Launfal*, and Verdi's *Il Trovatore*?

## SELF-EXPRESSION

## How to Increase your Power of Expression.

*March 6.* A beautiful Sunday: the purest Southern day; the air cool but cherishing and kindly; the distant shore fringed with palms and coconuts; the sea a miracle of color; on the one hand a bright vivid green; on the other, a deep dark blue; flaked by the floating shadows cast by the vagrant clouds that loaf in the liquid sky.

— WILLIAM ROSCOE THAYER: *Life of John Hay.*

By permission of the publishers, Houghton Mifflin Company.

Such was the entry that John Hay, former Secretary of State and friend and biographer of Lincoln, made in his diary on a trip to Key West. Instead of confining itself merely to happenings, the diary may record your opinions, your observations of nature, and your desires for the future. In a certain high school a number of girls and boys became interested in writing some thought each day at home — not going beyond a five-minute time limit — and found that their eyes were opened to many interesting things about them.

Reading what others think will also develop your power of expression. John Ruskin, the famous English writer, said:

“My mother forced me, by steady daily toil, to learn long chapters of the Bible by heart, as well as to read it every syllable through aloud, hard names and all, from Genesis to Apocalypse, about once a year; and to that discipline — patient, accurate, resolute — I owe not only a knowledge of the Book, but much of my general power of taking pains, and the best part of my taste in literature.”

Reading aloud from a book or a magazine for a few minutes a day will help you to acquire fluency in your own style, or manner of speaking and writing.

**Keeping a diary and reading aloud will help to develop your power of self-expression.**

**The Tone of Letter Writing.** A letter is a message from one person or set of persons to another person or set of persons. The set of persons may be a company, a club, an athletic association, a business firm, or any other band of people associated for business or for pleasure.

In friendly letters there are three grades of intimacy: acquaintances, friends, and family.

|                                                                                           |                                                                                  |                                                                                   |
|-------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| <i>My dear Miss Jones,</i><br>-----<br>-----<br><i>Sincerely yours,</i><br>(Acquaintance) | <i>Dear Helen,</i><br>-----<br>-----<br><i>Affectionately yours,</i><br>(Friend) | <i>Dearest Mother,</i><br>-----<br>-----<br><i>With my best love,</i><br>(Family) |
|-------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|

Letters to acquaintances and letters to friends differ in the degree of intimacy. Write your letter to an acquaintance in the form laid down by custom. Write, "My dear John," "Dear John," or "Dear Miss Jones" (not "Dear Friend" or "Dear Miss"). Conclude your letter with an ending such as "Sincerely yours," "Sincerely your friend," "Your sincere friend," or "Cordially yours." Sign your full name. With acquaintances maintain a dignity of reserve.

What has just been said about the tone of letters to acquaintances is doubly true of business letters. Read the following letter and observe the dignified blending of business form and personal enthusiasm :

# The Tone of Letter Writing

91

New York, N. Y.,  
May 2, 1916

Editor <sup>1</sup>  
The American Magazine  
New York, N. Y.

My dear Sir:

I am so glad that you are going to tell the story of "Uncle John" Brashear. It seems to me that of all the men of fame and achievement I have known, he is the most wonderful. His life is full of inspiration and help for every person interested in making the most of himself

"Uncle John" has the only real education, which is self-education. He has learned that money for money's sake is a foolish goal to strive for. So, in the turning out of instruments in his little shop, he has been satisfied with nothing but the best work. Perfection, without regard to cost and without regard to the labor involved, has been his aim. I have known him at times to get so interested in the struggle for perfection that he would turn out an instrument which in the making cost several times its selling cost. But the results were that he attained happiness and gave the world the fullest possible benefit of his extraordinary scientific knowledge and skill. And is that not, after all, the best use a man can make of great talents?

On the personal side, "Uncle John" is about the last word in simplicity, modesty, and charm. To have known him so well and so long has been to me a rare privilege and a great education.

Yours very truly,



Why is this letter written in three paragraphs? What is the chief idea of each paragraph? Why does the letter make you feel as if you would like to know "Uncle John" Brashear?

<sup>1</sup> From *The American Magazine*, July, 1916.

**Business letters should be courteous and dignified in tone.**

**Letter 11.** *A Business Letter: An Opinion of a Magazine or a Newspaper.*

In a letter to the editor state what you like best in a certain magazine or newspaper. Give reasons. Make him feel that you enjoy reading his paper.

**Criticism 18.** *Letter 11.*

Exchange papers. Criticize the letter for (1) penmanship; (2) form; (3) spelling; (4) punctuation; (5) grammar; (6) tone. Insert the marks of criticism on the letter. On a sheet of theme paper write your comments on these points.

### THE SCALE OF TREATMENT

**Units of Thought.** Words, sentences, and paragraphs represent a scale of units. This scale can be further extended; for paragraphs grow into chapters, and chapters into books. You are concerned with words, sentences, and paragraphs as units.

A *word* is the symbol of an idea.

A *phrase* is a group of related words used as a part of speech, but not containing either a subject or a predicate.

A *clause* is a group of words that forms part of a sentence and contains both a subject and a predicate.

In the table on page 93 observe the underlined words, which introduce the italicized phrases and clauses. A clause may be introduced by a relative pronoun (*that*), a relative adverb (*where*), or a conjunction (*if*, *and*). The subordinate conjunction (*if*) introduces the dependent clause of a complex sentence; the coördinate conjunction (*and*) connects words, phrases, and clauses of equal importance and is therefore found in compound sentences. A phrase may be introduced by a preposition (*to*), a participle (*playing*), a gerund (*throwing*), or an infinitive (*to run*).

| Words   | Phrases                     | Clauses                                        |
|---------|-----------------------------|------------------------------------------------|
| John    | Go <u>to the farm</u> .     | The man <u>that was here</u> is busy.          |
| house   | [preposition]               | [relative pronoun]                             |
| she     |                             |                                                |
| go      | The boys, <u>playing</u>    | I shall come <u>where you are</u> .            |
| swift   | <u>ball</u> , were noisy.   | [relative adverb]                              |
| quickly | [participle]                |                                                |
| from    |                             |                                                |
| and     | <u>Throwing a ball</u>      | She can go <u>if you stay</u> .                |
| alas    | is good exercise.           | [subordinate conjunction]                      |
|         | [gerund]                    |                                                |
|         | I like <u>to run fast</u> . | <u>Tom will remain</u> and <u>I shall go</u> . |
|         | [infinitive]                | [coördinate conjunction]                       |

According to form, or the introductory words, phrases are classified as prepositional, participial, gerund, and infinitive.

Units of thought run up the scale from the smallest to the largest : word, phrase, clause, sentence, paragraph, chapter, book.

## Exercise 28. Phrases and Clauses: Form.

In the selection on page 78 select (1) prepositional, participial, and infinitive phrases, and (2) clauses that begin with relative pronouns.

## How to Expand Thought.

"That was a bad accident at Jones's Mill," remarked Mr. Brown.

"What was it?" asked Mr. Smith. "Tell me about it."

Mr. Brown then gave a clear account of the happening by expanding his first statement. Later, when he heard somebody else try to tell the story, he thought impatiently:

"Why, that isn't clear! He has it all mixed up! He

is putting the cart before the horse! Will he never reach the point!"

There are two kinds of mistakes made in expanding a topic: (1) giving insignificant points that do not add to the account and (2) giving details in the wrong order. These mistakes cause tediousness and confusion.

**Select only the important details and put them in the right order.**

**Exercise 29.** *A Newspaper Clipping.*

Bring to class a newspaper account of a happening and note how it expands the headline. An excellent plan is to make a class scrap book and to paste in it the best clippings.

**Exercise 30.** *An Outline of Talk 15.*

(1) Omit unimportant details; (2) arrange the details in order of time; (3) put the main point last.

**Talk 15.** *A Happening Expanded.*

Expand one of the following by giving details. Follow the outline in *Exercise 30*. Let a pupil preside, with the class as a club. Hold the attention of your audience by looking them straight in the eye. Begin with the sentence that you select.

1. That was a bad accident at Jones's Mill.
2. Have you heard about the latest escapade of my baby brother?
3. The aeronaut had a thrilling experience yesterday.
4. That was a narrow escape Helen had.
5. Have you heard how Tom broke his leg?
6. The Leightons' automobile "turned turtle" last night.
7. Did you know that Ruth was nearly killed by a motor cycle?
8. John Brown has just returned from an exciting trip.
9. Lightning played a queer freak at Druid Hill Park.
10. Have you heard about the explosion at the factory?

**How to Condense Thought.** You have read a good book, a book that keeps you alert to guess how it will turn out. Some one asks you to "give the story in a nutshell." That is a reasonable request, often made in conversation. By practice you can acquire the power to sum up a story in a few words or to relate briefly the plot of a play.

In making such an abstract, a summary, or a synopsis, you proceed exactly as you did in making outlines. You find the main points and the subpoints. The main points are always essential and should be given; subpoints may sometimes be omitted. The omission of details is determined by the amount of space you wish to take for the summary, if it is written, or by the time you have to tell it, if you are speaking.

To make a summary you will find that the following suggestions are helpful:

1. *Condense sentences* (1) by omitting details that are unimportant, (2) by substituting short words for long words, and (3) by "boiling down" clauses to phrases, and phrases to single words.

2. *Condense a paragraph* by taking only the principal ideas and ignoring the others.

3. *Sum up a paragraph* in a single sentence, called *the topic sentence*. Condense the topic sentence to a few words that give the chief idea. Outlines express ideas in this abbreviated form.

4. *Combine several paragraphs*, if they relate to one topic, by joining their topic sentences in one sentence. Subpoints in an outline may be combined in the same way.

Observe how a first-year high school pupil did this in writing a summary of Frank Stockton's short story, "The Lady or the Tiger." He condensed twenty-five paragraphs to seventeen sentences.



**Introduction (Sentences 1-5)**

- ¶1. Half-civilized king.
- ¶2. Pet scheme: public arena.
- ¶3. As instrument of justice.
- ¶4. Prominent cases tried.
- ¶5. Choice of two doors: one sheltered tiger.
- ¶6. Choice of right door: marriage to lady concealed behind it.
- ¶7. Justice of trial.
- ¶8. Popularity.

**The "plot thickens" (6-10).**

- ¶9. Low-born youth loves, and is loved by, princess; is thrown into prison.
- ¶10. King promises another lady to youth; princess jealous.
- ¶11. Gathering of crowds.
- ¶12. Youth enters arena.
- ¶13. Princess learns secret of doors.
- ¶14. Princess knows who lady is; hates her as rival.
- ¶15. Youth knows princess knows secret of doors.

**Climax, or point of highest interest (11-12)**

- ¶16. His questioning glance.

**Unraveling of plot (13-14)**

- ¶17. Princess looks to right.
- ¶18. Youth opens that door.

**Conclusion (15-17)**

- ¶19-25. Who came out? Result not given; decision left to reader.



(1) An odd, barbaric king had for his pet scheme an arena, which he used as an instrument of justice. (2) The person being tried had the choice of two doors. (3) If he chose one, a tiger rushed out and devoured him; while if he chose the other, a beautiful lady stepped out and became his bride. (4) No one but the king knew which door hid the tiger. (5) This arena was popular, and the people thought it just. (6) Now a low-born youth loved, and was loved by, the princess. (7) For this he was thrown into prison. (8) On the day of the trial great crowds assembled, for the king had announced that one of the doors sheltered a beautiful lady who was a rival of the princess. (9) Knowing this, the princess became very jealous. (10) She learned the secret of the doors, and the youth was aware of her knowledge. (11) When he appeared in the arena, he gave a quick glance towards her, asking which door to choose. (12) There was a hush of suspense. (13) The youth caught a fleeting glance from the princess and walked bravely up to the door on the right. (14) The crowds hung breathless. (15) Who came out — the lady or the tiger? (16) Could the princess sacrifice her love of the youth to save his life, and see him married to another, or would her barbaric jealousy prompt her to sacrifice his life rather than to let him belong to another? (17) Who do you think came out?



Note how the topics of paragraphs on the left are summed up in the sentences on the right.

**Exercise 31.** *The Topic Sentence.*

Sum up the selections on pages 96, 171, and 243 each in a topic sentence.

**Exercise 32.** *Condensing Sentences.*

Condense the italicized expressions to single words:

1. Jones was elected by *a unanimous vote*.
2. Go to the *man who sets little boys' broken bones*.
3. The expedition was *without success*.
4. I read a novel *that told all about history*.
5. *Uncle Sam's carrier of the mails* was late.
6. A boy's *father and mother, brothers and sisters* care a lot for him.
7. The tiger is an *animal with four feet*.
8. Men *who are successful* improve every opportunity.
9. The wheels ran *without stopping*.
10. The children asked Hester *if she would go sledding*.
11. The man pleaded his cause *with success*.
12. He is the *man who composed it*.
13. These lines run *side by side without meeting*.
14. In kindness she was *without a rival*.
15. He worked all the *hours from noon till six*.

**Exercise 33.** *A Summary of a Chapter.*

In class write on the blackboard a summary of Chapter II in this book, using the outline in the Table of Contents. Decide which subpoints may be combined.

**Theme 7.** *A Summary of Yesterday's Lessons.*

Make an outline first. Let each lesson be a main point. Place the chief topics of each lesson as subpoints. Decide how to combine these. Write the themes on the blackboard for class discussion and criticism.

## THE EFFECTIVE WORD

**The Right Use of Words.** To use words effectively we must spell them right ; we must divide the syllables properly ; we must pronounce them properly ; we must know the exact meaning ; and we must use the words in the right relation with other words.

*Homonyms* are words that sound alike but have different meanings and are usually spelled differently ; as, *write*, *right*, *rite*, and *wright*. Two sets of homonyms that cause trouble are *there* and *their* and *two*, *too*, and *to*. You should be able to distinguish homonyms both in spelling and definition :

|                    |                       |                        |
|--------------------|-----------------------|------------------------|
| air, ere, heir     | council, counsel      | moat, mote             |
| aisle, I'll, isle  | currant, current      | muscle, mussel         |
| allowed, aloud     | frees, freeze, frieze | nickel, nickle         |
| altar, alter       | gnu, knew, new        | pallet, palette        |
| ascent, assent     | idle, idol            | peace, piece           |
| bail, bale         | key, quay             | peak, pique            |
| base, bass         | knave, nave           | principal, principle   |
| beach, beech       | knead, need           | sane, seine            |
| borough, burrow    | leaf, lief            | sleight, slight        |
| cache, cash        | lessen, lesson        | stationary, stationery |
| calendar, calender | maize, maze           | straight, strait       |
| canvas, canvass    | mantel, mantle        | succor, sucker         |
| capital, capitol   | marshal, martial      | wait, weight           |
| complementary,     | mask, masque          | we, wee                |
| complimentary      | miner, minor          | wood, would            |

*Syllabication* is the division of words into syllables. When you divide a word at the end of the line, be sure to break it at the end of a syllable. Do not divide words of one syllable. Divide in such a way that you can pronounce the combination of letters ; as, *gov-ern-ment* (not "gov-er-nment"). Do not divide *ch*, *gh*, *gn*, *sh*, *th*, and *tch*. Divide double consonants ;

as, *ad-di-tion*. Do not separate final *le* from the rest of the word. Write *sprin-kle* (not "sprink-le"). When you divide a word at the end of a line, use a hyphen.

In the dictionary you will find at the bottom of each page certain words with marked sounds as a key to pronunciation. These marks are called *diacritical marks*. Observe the different sounds and apply them to the list of words that follows :

ăle, senăte, căre, ăm, ăccount, ărm, ăsk, sofă; ēve, ēvent, ēnd, recēnt, makēr; ice, ȳll; ōld, ōbey, ōrb, ōdd, sŏft, cŏnnect; ūse, ūnite, ūrn, ūp, circŭs, menü; fŏod, fŏot; out, oil; chair; go; sing, iŷk; then, thin; nature, verdure; K = ch in German ich, ach; bon; yet; zh = z in azure.

The following words are often mispronounced because people fail to give the right sound of the vowel :

|                       |                  |                 |
|-----------------------|------------------|-----------------|
| creek (krĕk)          | hearth (hărth)   | real (rĕ'al)    |
| cucumber (kŭ'kŭm-bĕr) | hiccup (hĭk'ŭp)  | rinse (rĭns)    |
| deaf (dĕf)            | kettle (kĕt'l)   | says (sĕz)      |
| does (dŭz)            | news (nŭz)       | tepid (tĕp'ĭd)  |
| figure (fig'ŭr)       | peony (pĕ'ŏ-nĭ)  | thresh (thrĕsh) |
| gavel (găv'ĕl)        | pretty (prĭt'ĭ)  | tiny (tĭ'nĭ)    |
| get (gĕt)             | radish (răd'ĭsh) | wrestle (rĕs'l) |

Pronounce the following words as accented below :

|             |             |               |              |
|-------------|-------------|---------------|--------------|
| ad dress'   | condo'lence | har'ass       | in'teresting |
| ad'mirable  | con'trary   | hori'zon      | mis'chievous |
| brig'and    | dessert'    | inhos'pitable | nec'essarily |
| com'parable | en'velope   | inquir'y      | the'ater     |

Consonants should be correctly sounded. Many people fail to sound the *h* in words that begin with *wh*. In *who*, *whole*, *whom*, *whose*, *whoop*, the *w* is silent, but in other words like the following, the *wh* combination is sounded by giving

the *h* sound first and attaching the other sounds to it; as, *hwâr* for *where*:

|        |         |           |         |         |
|--------|---------|-----------|---------|---------|
| whack  | whelp   | which     | whinny  | whistle |
| whale  | when    | whiff     | whip    | whit    |
| wharf  | whence  | Whig      | whir    | white   |
| what   | where   | while     | whirl   | whither |
| wheat  | whet    | whim      | whisk   | whittle |
| wheel  | whether | whimper   | whisker | whiz    |
| wheel  | whew    | whimsical | whisper | whoa    |
| wheeze | why     | whine     | whist   | why     |

*Antonyms* are words of opposite meanings; as, *hot* and *cold*. In an unabridged dictionary they are often mentioned in connection with synonyms.

#### Exercise 34. *Homonyms.*

- (1) Write a list of homonyms for the following words.
- (2) Spell, pronounce, and define them.

*Ate, awl, bare, bawl, be, beat, beau, berry, bin, birth, bough, brake, bred, buoy, by, caste, cede, cell, clause, coarse, colonel, deer, dye, eye, fare, feat, feint, flower, flue, foul, four, fourth, gait, gilt, grate, grown, hail, hare, haul, heal, herd, here, hew, horde, hose, hour, hymn, knight, knot, loan, maid, meat, missed, mite, nay, none, ode, ore, ought, pail, pain, pear, plane, pour, prey, quire, rap, read, rein, rye, sale, scene, sea, seer, seller, session, sew, site, slay, sole, sore, stair, steak, steel, tail, tear, thrown, tied, towed, vale, vein, waist, ware, way, weak, wring, yolk.*

#### Exercise 35. *Pronunciation: W and Wh.*

1. Pronounce the following pairs of words, emphasizing the difference in sound:

*Wheel, weal; when, wen; where, wear; whet, wet; whether, weather; whey, way; which, witch; Whig, wig; while, wile; whinny, Winnie; whine, wine; whir, were; whist, wist; whit, wit; white, wight; whither, wither; whoa, woe.*

## Words to Avoid

2. Use each pair of words in a sentence; as, "Lord Elgar, the fiery *Whig*, wore a wig."

### Exercise 36. Pronunciation Drill: Vowels and Accents.

Practice the lists on pages 98, 99, and 100 in repeated drills.

### Exercise 37. Antonyms.

(1) Write the antonyms of the following. (2) Spell and define them.

*Big, black, cheap, cold, come, dull, easy, fat, fresh, front, full, graceful, high, in, inside, large, light, long, open, proud, punctual, right, sharp, smooth, spring, sunrise, sweet, tall, up, warm, wet, winter.*

### Words to Avoid. The careful speaker or writer avoids:

1. *Slang*, because it displaces words that are in good standing, and because it is understood only by a group of people.

2. *Obsolete words*, or *archaisms*, because they have gone out of use; as, "methinks," "verily," "quoth," "ilk."

3. *Localisms*, or *provincialisms*, because they are expressions largely confined to one locality and not universally used. They are often hard to recognize because they sound correct to the people who use them. People from other localities usually notice such expressions as the wrong use of "all" ("It's all"), the wrong use of "calculate," "reckon," and "guess," "lines" for *reins*, "a short piece" for a *short distance*, and "sunup" for *sunrise*.

4. *Vulgarisms*, because they are expressions that are grossly incorrect; as, "any place," "every place," "no place," and "some place" instead of *anywhere, everywhere, nowhere*, and *somewhere*, "complected" for *complexioned*, a "little ways" for a *little way*, "a falls" for a *fall*, "a woods" for a *wood*, "in back of" for *behind*, and "nowhere near" for *not nearly*.

5. *Hackneyed* or *overworked words*, like "great," "awful," "nice," "grand," "fierce," "lovely," because they are often used inaccurately and have lost their force through overuse.

## Various Ways to Express Ideas

Use words that are in universal good standing.

### Criticism 19. *Word Study.*

In the following sentences select the preferred words and give a reason for your preference :

1. (Methinks, I think) it is going to rain.
2. He (joshed, joked) a good deal about it.
3. " Each man to his work ! " (quoth, said) he.
4. Please send me the (dough, money).
5. The people (calculated, expected) to go.
6. I (reckon, believe) he will win.
7. The woodshed is (in back of, behind) the house.
8. The (rubberneck wagon, sight-seeing automobile) was in a bad accident.
9. (Unbeknownst, unknown) to him, the thing was done.
10. I have looked (every place, everywhere).
11. (In troth, truly) I will be there.
12. He walked (a short piece, a short distance).
13. There is a (woods, wood) on the farm.
14. She is (grand, pleasant) to work with.
15. He spends most of his time (jingling the ivories, playing the piano).

**What Can Be Found in the Dictionary?** The most valuable book in school is a dictionary. It is a mine of information, ready to yield treasures every day in all your lessons. If you want to know the pronunciation of a word, you will find it in the dictionary, with the diacritical marks explained at the bottom of the page. If you want to know from what language a word comes, you will find it in the derivation. If you want to know the various ways in which a word is used, you will find the definitions, with examples, and the obsolete usage marked *Obs.* If there is a dispute as to what part of speech the word is, or how its parts are formed, you can settle it by reference to the dictionary.

If you wish to substitute another word of the same meaning, look under the head, *Synonyms*.

Note carefully how the following word is treated in Webster's *New International Dictionary*:

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>tran'sient</b> (trăn'shěnt), <i>a.</i> [L. <i>transiens</i> (cf. gen. <i>-euntis</i>), p. pr. of <i>transire</i>, <i>transitum</i>, to go or pass over; <i>trans</i> over, across + <i>ire</i> to go. Cf. <i>ISSUE</i>, <i>TRANCE</i>.]</p> <p>1. Transeunt; transitive; passing over (to); as, a <i>transient</i> activity; also, transcendent; — contrasted with <i>immanent</i>.</p> <p>2. Communicable; infectious. <i>Obs.</i></p> <p>3. Changed by entrance into or as if into a new condition.</p> <p>4. Passing quickly across the line of vision; hence, of short duration; ephemeral; transitory; fleeting; brief; as, a <i>transient</i> view, passion, evil.</p> <p>5. Staying for a short time; not regular or permanent; as, a <i>transient</i> guest; <i>transient</i> boarders. <i>U.S.</i></p> <p><b>SYN.</b> — TRANSIENT, TRANSITORY, FUGITIVE, FLEETING, EPHEMERAL, EVANESCENT, MOMENTARY.</p> | <p>→ { <b>Pronunciation</b><br/><b>Part of Speech</b><br/><b>Derivation</b> (cf. means <i>Compare</i>)</p> <p>→ <b>Definitions:</b><br/>Different uses<br/>numbered;<br/>examples</p> <p>→ <b>Synonyms</b></p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

From Webster's *New International Dictionary*. Copyright 1909, 1913 by G. & C. Merriam Company.

Look over the various uses of a word and select the one that suits the word in the sentence.

**Learn to use a dictionary intelligently.**

### Exercise 38. *Information in an Unabridged Dictionary.*

Turn the pages before and after the dictionary proper and find the following:

1. Table of Contents.
2. Rules for pronunciation and spelling.
3. History of the English language.
4. Pronunciation and explanation of biographical and geographical names.
5. Pictorial illustrations.
6. Colored plates.

### Exercise 39. *An Outline of Talk 16.*

Find in a dictionary your information for *Talk 16*, page 104, and put it in a brief outline form.



**Talk 16. Giving a Report from the Dictionary.**

Divide the following words among the class. Let the teacher preside, with the class as a club. In giving your report write your words on the blackboard and insert the diacritical marks. Tell eight things: (1) how each word is spelled; (2) how it is pronounced; (3) what part of speech it is; (4) from what language it comes; (5) the most common meaning; (6) an example of its most common use; (7) synonyms for each word; and (8) how the two words are often confused. (Take notes for a later use of the words in *Criticism 22* on page 112.)

- |                                 |                             |
|---------------------------------|-----------------------------|
| 1. ability, capacity            | 12. dispense, dispense with |
| 2. acceptance, acception        | 13. enormity, enormousness  |
| 3. adherence, adhesion          | 14. human, humane           |
| 4. admission, admittance        | 15. lay, lie                |
| 5. alimentary, elementary       | 16. majority, plurality     |
| 6. audience, spectator          | 17. observation, observance |
| 7. bring, take                  | 18. proscribe, prescribe    |
| 8. dairy, diary                 | 19. requirement, requisite  |
| 9. deceit, deception            | 20. secede, succeed         |
| 10. delicious, delightful       | 21. sit, set                |
| 11. disinterested, uninterested | 22. solicitude, solitude    |

**The Power of Simple, Definite Words.** How many words of more than one syllable did Abraham Lincoln use in the following? Do you think that you could improve his wording by using longer words?

I do the very best I know how — the very best I can; and I mean to keep doing so until the end. If the end brings me out all right, what is said against me won't amount to anything. If the end brings me out wrong, ten angels swearing I was right would make no difference.

From Lincoln's "Letters and Speeches," published by The Century Company.

**When they mean the same, use short words rather than long words.**

A deliberate misuse of words through exaggeration is very common. Some people say that everything is "lovely" or "nice." The most ordinary things they call "grand," "gorgeous," "splendid," "magnificent," "elegant," "awful." These words are spoiled by such exaggeration.

**Fit the word to the idea.**

**Letter 12.** *A Friendly Letter: Simple Words.*

To a six-year-old child write a letter telling what you pass on your way to school. Use as many short words as possible.

**Criticism 20.** *Letter 12.*

Exchange papers, or copy the letters on the blackboard for class criticism. Mark corrections on the letter, and on another sheet outline your comments. Criticize (1) handwriting, (2) form, (3) punctuation, (4) spelling, (5) grammar, (6) sequence, (7) simplicity of words.

**Facts about Verbs.** *Verbs* are the words that assert. Notice the difference in the character of the verbs in the following sentences: (1) "John *caught* the ball and *tossed* it back;" (2) "The stars *shone* and the wind *blew*." In the first sentence, "caught" and "tossed" each requires an object to complete its meaning ("ball," "it"). Such verbs are called *transitive verbs*. In the second sentence, neither "shone" nor "blew" requires an object to complete its meaning. Such verbs are called *intransitive verbs*.

Most verbs are action words, but there are others, like *be*, *seem*, *appear*, *become*, *taste*, *feel*, *sound*, *look*, *smell*, *remain*, etc., that are called *copulative verbs*, or *linking verbs*, because they "couple," or link, ideas together. Such verbs are followed by the same case as the subject; as, "I am *she*."

The *tense* of a verb expresses the distinction of time. There are six tenses — present, past, future, present perfect, past perfect, and future perfect.

#### Simple Tenses

|                       |                     |
|-----------------------|---------------------|
| <i>Present tense.</i> | I <i>do</i> .       |
| <i>Past tense.</i>    | I <i>did</i> .      |
| <i>Future tense.</i>  | I <i>shall do</i> . |

#### Compound Tenses

|                               |                            |
|-------------------------------|----------------------------|
| <i>Present perfect tense.</i> | I <i>have done</i> .       |
| <i>Past perfect tense.</i>    | I <i>had done</i> .        |
| <i>Future perfect tense.</i>  | I <i>shall have done</i> . |

The part of the verb ("done") used with *have* to form the compound tenses is called the *past participle*.

Verbs, like substantives, have two *numbers*, singular and plural, and three *persons*, first, second, and third. A verb has the same person and number as its subject.

Verbs are classified as *regular* or *irregular* according to the way in which they form their past tenses. The regular verb adds *d* or *ed* to the first person, present tense, to form the past tense and the past participle; as, *play, played, played*. The irregular verb does not add *d* or *ed*, and usually changes the vowel.

In the following irregular verbs, the preferred forms of the first person, singular, of the present, past, and perfect tenses are given. In drills supply pronoun and noun subjects.

| <i>Present</i> | <i>Past</i> | <i>Present Perfect</i> | <i>Present</i> | <i>Past</i> | <i>Present Perfect</i> |
|----------------|-------------|------------------------|----------------|-------------|------------------------|
| am             | was         | have been              | bend           | bent        | have bent              |
| awake          | awoke       | have awaked            | bid            | bade        | have bidden            |
| bear           | bore        | have borne             | (order)        |             |                        |
| (carry)        |             |                        | bid (offer)    | bid         | have bid               |
| bear           | bore        | have borne             | bind           | bound       | have bound             |
| (produce)      |             |                        | bite           | bit         | have bitten            |
| begin          | began       | have begun             | bleed          | bled        | have bled              |

| <i>Present</i> | <i>Past</i> | <i>Present Perfect</i> | <i>Present</i>                     | <i>Past</i> | <i>Present Perfect</i> |
|----------------|-------------|------------------------|------------------------------------|-------------|------------------------|
| blow           | blew        | have blown             | grow                               | grew        | have grown             |
| break          | broke       | have broken            | hang                               | hung        | have hung              |
| breed          | bred        | have bred              | have                               | had         | have had               |
| bring          | brought     | have brought           | hear                               | heard       | have heard             |
| build          | built       | have built             | hide                               | hid         | have hidden            |
| burst          | burst       | have burst             | hit                                | hit         | have hit               |
| buy            | bought      | have bought            | hold                               | held        | have held              |
| cast           | cast        | have cast              | hurt                               | hurt        | have hurt              |
| catch          | caught      | have caught            | keep                               | kept        | have kept              |
| choose         | chose       | have chosen            | knit                               | knit        | have knit              |
| cling          | clung       | have clung             | know                               | knew        | have known             |
| come           | came        | have come              | lay                                | laid        | have laid              |
| cost           | cost        | have cost              | lead                               | led         | have led               |
| creep          | crept       | have crept             | leave                              | left        | have left              |
| cut            | cut         | have cut               | lend                               | lent        | have lent              |
| deal           | dealt       | have dealt             | let                                | let         | have let               |
| dig            | dug         | have dug               | lie ( <i>re-</i><br><i>cline</i> ) | lay         | have lain              |
| do             | did         | have done              | lose                               | lost        | have lost              |
| draw           | drew        | have drawn             | make                               | made        | have made              |
| drink          | drank       | have drunk             | mean                               | meant       | have meant             |
| drive          | drove       | have driven            | meet                               | met         | have met               |
| dwelt          | dwelt       | have dwelt             | pay                                | paid        | have paid              |
| eat            | ate         | have eaten             | put                                | put         | have put               |
| fall           | fell        | have fallen            | quit                               | quit        | have quit              |
| feed           | fed         | have fed               | read                               | read        | have read              |
| fight          | fought      | have fought            | rid                                | rid         | have rid               |
| find           | found       | have found             | ride                               | rode        | have ridden            |
| flee           | fled        | have fled              | ring                               | rang        | have rung              |
| fling          | flung       | have flung             | rise                               | rose        | have risen             |
| fly            | flew        | have flown             | run                                | ran         | have run               |
| forget         | forgot      | have forgotten         | say                                | said        | have said              |
| freeze         | froze       | have frozen            | see                                | saw         | have seen              |
| get            | got         | have got               | seek                               | sought      | have sought            |
| give           | gave        | have given             | sell                               | sold        | have sold              |
| go             | went        | have gone              | send                               | sent        | have sent              |
| grind          | ground      | have ground            |                                    |             |                        |

| <i>Present</i> | <i>Past</i> | <i>Present Perfect</i> | <i>Present</i> | <i>Past</i> | <i>Present Perfect</i> |
|----------------|-------------|------------------------|----------------|-------------|------------------------|
| set            | set         | have set               | stand          | stood       | have stood             |
| shake          | shook       | have shaken            | steal          | stole       | have stolen            |
| shed           | shed        | have shed              | stick          | stuck       | have stuck             |
| shine          | shone       | have shone             | sting          | stung       | have stung             |
| shoe           | shod        | have shod              | strike         | struck      | have struck            |
| shoot          | shot        | have shot              | strive         | strove      | have striven           |
| show           | showed      | have shown             | swear          | swore       | have sworn             |
| shrink         | shrank      | have shrunk            | sweep          | swept       | have swept             |
| shut           | shut        | have shut              | swim           | swam        | have swum              |
| sing           | sang        | have sung              | swing          | swung       | have swung             |
| sink           | sank        | have sunk              | take           | took        | have taken             |
| sit            | sat         | have sat               | teach          | taught      | have taught            |
| slay           | slew        | have slain             | tear           | tore        | have torn              |
| sleep          | slept       | have slept             | tell           | told        | have told              |
| slide          | slid        | have slidden           | think          | thought     | have thought           |
|                |             | have slid              | throw          | threw       | have thrown            |
| sling          | slung       | have slung             | thrust         | thrust      | have thrust            |
| slink          | slunk       | have slunk             | wear           | wore        | have worn              |
| slit           | slit        | have slit              | weave          | wove        | have woven             |
| sow            | sowed       | have sown              | weep           | wept        | have wept              |
| speak          | spoke       | have spoken            | wet            | wet         | have wet               |
| spend          | spent       | have spent             | win            | won         | have won               |
| spin           | spun        | have spun              | wind           | wound       | have wound             |
| spit           | spit        | have spit              | wring          | wrung       | have wrung             |
| spring         | sprang      | have sprung            | write          | wrote       | have written           |

By *voice* we mean the form that shows whether the subject of the verb is acting (*active voice*) or acted upon (*passive voice*); as,

*Active.* The boy *hit* the ball.

*Passive.* The ball *was hit* by the boy.

**The Correct Use of Verbs.** Many mistakes are made in the use of verbs: in the verb forms, the tenses, the pronunciation, etc. Observe carefully the following rules:

**The verb must agree with its subject in person and in number:**

1. Do not confuse *doesn't* and *don't*, *was* and *were*. Say, "He (she, it) *doesn't*," "You (they, we) *were*."

2. If a sentence begins with "There is," a singular subject must be used; as, "There is no *person* at home."

3. Subjects separated by *or* or *nor* require a singular verb; as, "Either John or Mary *is* here," and "Neither the book nor the pencil *was* taken."

4. Subjects separated by *and* usually require a plural verb; as, "Wheat and corn *are* good crops."

5. A singular subject takes a singular verb even when something intrudes between the subject and the verb; as, "The sound of voices *was* (not "were") heard in the room."

6. Collective nouns require a singular verb if the group is considered as a whole; as, "Congress *was adjourned*." They take a plural verb if the group is considered as individuals; as, "The congregation *were arguing* the matter among themselves."

7. *Each*, *every one*, *no one*, *many a*, *either*, and *neither* require a singular verb; as, "Each of the boys *plays* his part well."

8. A few nouns, like *measles*, plural in form but singular in meaning, take singular verbs; as, "Ill news *travels* fast."

9. Titles of books require a singular verb; as, "Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* *is* interesting."

**The correct tense forms of the verb must be used:**

10. The verbs *climb*, *drag*, *dive*, *hang* (execute), *heat*, and *prove*, are regular; the past tenses are *climbed*, *dragged*, *dived*, *hanged*, *heated*, and *proved*. *Attacked*, *drowned*, and *asked* are often mispronounced.

11. Do not confuse the present perfect form with the past tense form of the active voice. Say, "He *did* it" (not "He *done* it"). "He *saw* it" (not "He *seen* it").

12. Use the compound tenses to express action completed at the time referred to; as, "By eight o'clock I *had studied* my lesson."

13. Keep the same tense in telling a story. Do not begin with the past tense, change to the present, and then back to the past.

14. Observe the proper sequence of tenses in principal and subordinate clauses; as, "I *hope* that you *will visit* us," "I *hoped* that you *would visit* us." "I *mailed* the letter before you *came*," "I *had mailed* the letter before yours *arrived*."

15. Express general truths in the present tense; as, "Galileo discovered that the earth *moves*."

16. Use the present infinitive except in asserting an action prior to that of the governing verb. Say, "I expected *to go*" (not "to have gone").

17. Do not use "of" for *have*. Say, "I may *have* done it" (not "of").

**Game 6. A Verb Game.** (A home game to recommend to pupils who make errors in verb forms.)

Make fifty-two cards, four cards to a book. The game is to be played like the game of "Authors." At the top of each card place the three leading tenses of a verb; as, *I am; I was; I have been*. Place the remaining verbs of the book at the bottom of the card. After the cards are dealt, the object is

|                                                                    |                                                                  |                                                                    |                                                                     |
|--------------------------------------------------------------------|------------------------------------------------------------------|--------------------------------------------------------------------|---------------------------------------------------------------------|
| <b>I am    I was</b><br><b>I have been</b><br><br>COME<br>DO<br>GO | <b>I come I came</b><br><b>I have come</b><br><br>DO<br>GO<br>AM | <b>I do    I did</b><br><b>I have done</b><br><br>GO<br>AM<br>COME | <b>I go    I went</b><br><b>I have gone</b><br><br>AM<br>COME<br>DO |
|--------------------------------------------------------------------|------------------------------------------------------------------|--------------------------------------------------------------------|---------------------------------------------------------------------|

to get a book of four cards by asking a player for a verb at the bottom of the card. In asking it is necessary to frame three sentences using correctly the three tenses of the verb required. The following verbs constitute the books:

|         |       |       |       |        |      |        |
|---------|-------|-------|-------|--------|------|--------|
| buy     | cost  | drink | blow  | drive  | am   | break  |
| bring   | cut   | ring  | grow  | ride   | come | freeze |
| catch   | put   | sing  | know  | rise   | do   | speak  |
| teach   | split | swim  | throw | write  | go   | wear   |
| draw    | fling | bind  | burst | sling  | eat  |        |
| forsake | spin  | find  | set   | slink  | give |        |
| shake   | sting | grind | hurt  | stick  | lie  |        |
| take    | swing | wind  | shut  | strike | see  |        |

## Criticism 21. *The Correct Use of Verbs.*

Choose the correct forms in the following sentences and state the reason for your choice :

1. Tom (don't, doesn't) want that kind of boy in the club.
2. Each of the girls (take, takes) her books home.
3. The man (did, done) Mary and me a favor.
4. The plate was (broke, broken) by the maid.
5. She might (of, have) (known, knowed) that it would fail.
6. There (is, are) six people in the room.
7. Mathematics (are, is) a difficult subject.
8. The man was (hung, hanged) when the bell (rang, rung).
9. You missed me because by three o'clock I (went, had gone).
10. Neither Alfred nor Tom (were, was) in the room.
11. It is too bad. Already I (signed, have signed) the paper.
12. " Little Women " (are, is) interesting to read.
13. The class (was, were) arguing the matter among themselves.
14. He ran home quickly and then (goes, went) to the barn.
15. Alfred has (gone, went) to the picnic.
16. They say that the sun (rose, rises) at 6 o'clock in the morning.
17. The laughter of the girls (were, was) a pleasant sound.
18. You (were, was) the first person I (seen, saw).
19. Tom and his chum (is, are) always ready for fun.
20. The boys (dived, dove), (climb, climbed), (run, ran), and (swim, swam) yesterday. They (come, came) home tired.
21. They (hanged, hung) the clothes in the closet.
22. She (laid, lay) down on the couch.
23. They thought that you (will, would) come.



**Criticism 22. Word Study.** (Based on *Talk 16*, page 104.)

Select the preferred word in each of the following sentences :

1. The (audience, spectators) in the park enjoyed Sousa's Band.
2. Digestion takes place in the (elementary, alimentary) canal.
3. He made an entry in his (dairy, diary).
4. This dessert is (delightful, delicious).
5. Get a (disinterested, uninterested) person for referee.
6. The (enormousness, enormity) of the crime is unparalleled.
7. The (human, Humane) Society met this afternoon.
8. (Respectively, respectfully) yours,  
Thomas Moore
9. Mary (bring, take) your book to me ; now (bring, take) it back.
10. John's (observance, observation) of butterflies led him to buy a book on moths.
11. This glue has strong powers of (adhesion, adherence).
12. There was a sign : No (admission, admittance).
13. (Sit, set) the dishes on the table and then (sit, set) down.  
I (sat, set) down after I had (sat, set) the table.
14. The doctor (prescribed, proscribed) a tonic.
15. Rose's (solitude, solicitude) for her mother was rewarded.
16. That act was a (deceit, deception).
17. He (dispensed, dispensed with) the program.
18. They (seceded, succeeded) in getting what they wanted.
19. My (acceptance, acception) of the word is this.
20. I will not (lay, lie) down now. I have already (lain, laid) down.  
I (lay, laid) down after dinner.

**THE EFFECTIVE SENTENCE**

**Parts of a Sentence.** We have learned that every sentence must contain a *subject* and a *predicate*. These form the framework of the sentence ; they may be completed by *objects*, *predicate nominatives*, *modifiers*, or *independent elements*.

These elements of a sentence may be single words or they may take the forms of phrases or clauses. As we learned before, a phrase is a group of words without either subject

or predicate, but used as a part of speech; and a clause is a group of words that forms part of a sentence and contains a subject and a predicate. Notice the following uses:

|        | NOUN                             | ADJECTIVE                                   | ADVERBIAL                        |
|--------|----------------------------------|---------------------------------------------|----------------------------------|
| Phrase | <i>Playing tennis is fun.</i>    | <i>He is president of his class.</i>        | <i>He went to the country.</i>   |
| Clause | <i>I know that tennis is fun</i> | <i>The boy that is president is absent.</i> | <i>He won because he worked.</i> |

Phrases and clauses may take the part of nouns, adjectives, or adverbs.

**Exercise 40. Sentence Building.** (Impromptu in class.)

See how quickly you can arrange each of the following sets of words in complete sentences.

1. The in only class he the is boy.
2. Like the feed to always elephants people peanuts.
3. The blooms he dogwood knows where.
4. Other ran Mary to quickly the house.
5. Before lost morning knife his school he this.
6. School a active we in very society our have literary.
7. The our school class in best is.
8. Up dog the a cat tree the chased.
9. Game our ball the rivals last won.
10. Baked party a Mary cake for chocolate the.

**Exercise 41. Sentence Formation.**

Combine the following ideas in sentences by omitting or supplying words: What is the leading idea in each sentence? Discuss the uses of the phrases and the clauses.

1. Traps are good — traps catch small animals — traps catch mice, rabbits, and birds.
2. It is a clear day — clean house — we have school to-morrow.

3. It is Christmas vacation — boys skate — the pond is frozen — Tom fell in.
4. Birds build nests — birds build in the spring — nests ought not to be robbed — eggs are in the nests.
5. Dinner was delicious — dinner consisted of turkey, cranberries, vegetables, salad, and ice cream — dinner was served at three o'clock.
6. Chair is broken — Sidney sat on it — he was too heavy — it was a child's chair.
7. The hill has a good slant — it is cold — it looks like snow — we can coast on the hill — the hill is called Durham Road.
8. I build the fire — it is cold in the morning — I get up at five o'clock — it is winter.
9. I have a cat — I have a dog — they are pets — I like my pets.
10. Winter is cold — summer is warm — winter and summer differ.
11. Tom was marked tardy — he was late.

**Simple, Complex, and Compound Structure.** In the following paragraph select the sentences that have clauses introduced by *which* or *that*:

The Board of Trade of Jackson, Mississippi, has adopted a plan, which will not only encourage boys to make money, but will give them a general idea of business and inspire them to honorable dealing. The plan is to sell a pig of good pedigree to anybody of reasonably good reputation, taking his note for \$10, at six per cent interest, in payment. No security is to be demanded. Principal and interest are to be payable in a specified time from the proceeds of the pig. The boy that merely fattens and sells his pig can double his money in a year, but the boy that keeps his original pig and sells only the increase can clear at least \$100 in two years, and in addition will have learned something useful.

— *The Independent.*

A *simple sentence* has only one subject and one predicate, although each may consist of several parts; as, "Mary, Ellen, and Lucy arrived" or "Boys run, swim, jump, and play."

A *complex sentence* is one that contains a principal clause and one or more dependent clauses; as, "This is the house that Jack built," "The Bolton mansion, which is one of the finest in town, was built where the cabin stood," "I know what silence means," "When honor dies, the man is dead," "If you command wisely, you will be obeyed cheerfully."

A *compound sentence* is one that contains two or more independent clauses; as, "The boys dug the garden, but the girls tended it."

There are three important things to be remembered in regard to sentence structure:

## 1. Ideas should be combined only when they are closely related.

| RIGHT                                                             | WRONG                                                                |
|-------------------------------------------------------------------|----------------------------------------------------------------------|
| Shakespeare was born in 1564.<br>He wrote comedies and tragedies. | Shakespeare was born in 1564<br>and he wrote comedies and tragedies. |

## 2. Ideas put in compound structure must have equal importance.

| RIGHT                                               | WRONG                                          |
|-----------------------------------------------------|------------------------------------------------|
| We shall have our picnic, because the day is clear. | The day is clear and we shall have our picnic. |

## 3. A clause should not be written as a sentence.

| RIGHT                                                     | WRONG                                                     |
|-----------------------------------------------------------|-----------------------------------------------------------|
| Ted caught the fish, which had been biting for some time. | Ted caught the fish. Which had been biting for some time. |

Observe that the enlarged periods in the following paragraph make it easier to study the sentence structure.

The first organized effort to bring together specimens of the many varieties of wild flowers that grow in the vicinity of Colorado Springs was recently made by "The Wildings," which is a nature club composed of high school boys of that city. For many days the boys and their friends systematically searched the various levels of the Pikes Peak region from the lower valleys to altitudes above the timber line; they located the flowers, but did not pick them until a certain specified day. Thus the flowers were brought in fresh for a free public exhibition, which lasted two days. Many visiting tourists accepted the boys' invitation to compete for prizes for the most attractively arranged bouquets of wild flowers.

— *The Independent.*

In testing sentence structure, enlarge the periods of a theme.

**Exercise 42.** *Breaking up Sentences.*

1. In the paragraph on this page break the sentences up into simple sentences. Enlarge the periods and look closely at the words between periods. Supply subjects, if it is necessary.
2. Decide which ideas are sufficiently related to be brought together. Erase the periods that separate them. Recast the theme and compare it with the original in the book.

**Exercise 43.** *Sentence Structure.*

What is the structure in the following sentences? Underline twice the simple subject and the leading verb; underline once the simple subject and the verb of a clause. Select the five sentences that you like best and write them from memory, with the names of the authors. See pages 49, 50.

1. A man's good breeding is the best security against other people's ill manners. — LORD CHESTERFIELD.
2. A strenuous soul hates cheap success. — EMERSON.
3. Knowledge and timber should not be much used until they are seasoned. — HOLMES.

- Various Uses of Sentences.** How should you change the tone of your voice to bring out Macaulay's ideas, in reading the following?

What is it that makes the great difference between country and country? Not the exuberance of soil; not the mildness of climate; not mines, nor havens, nor rivers. . . . Is it anything in the earth or in the air that makes Scotland more prosperous than Egypt, that makes Holland more prosperous than Sicily? No! it was the Scotchman that made Scotland; it was the Dutchman that made Holland. Look at North America! Two centuries ago the sites on which now arise mills and hotels and banks and colleges and churches and the senate houses of flourishing commonwealths were deserts abandoned to the panther and the bear. What has made the change? Was it the rich mold or the redundant rivers? No! The prairies were as fertile, the Ohio and the Hudson were as broad and as full then as now. Was the improvement the effect of some great transfer of capital from the Old World to the New? No! The emigrants generally carried out with them no more than a mere pittance; but they carried out the English heart and head and arm; and the English heart and head and arm turned the wilderness into cornfield and orchard, and the huge trees of the primeval forest into cities and fleets. Man, man is the great instrument that produces wealth.

—THOMAS B. MACAULAY: *The Ten Hours Bill*.

Which sentences would have the rising inflection at the end? Which sentences show that the author's emotions were stirred? How do marks of punctuation show these things?

An *interrogative sentence* asks a question.

An *exclamatory sentence* shows feeling.

Select sentences that answer questions in this paragraph. Which of these affirm? Which deny?

A *declarative sentence* states a fact affirmatively or negatively.

Which sentence urges you to do something? What is peculiar about the subject and the verb?

An *imperative sentence* requests or commands. Its subject is usually *you*, understood.

Observe that a speaker may use interrogative sentences when he does not expect a verbal answer. In the selection on page 118 the speaker answers the questions himself. The object of such interrogative sentences is to make the audience think. They are called *rhetorical questions*.

**Exercise 44.** *Purposes of Sentences.*

Write five examples of each of the following sentences:

1. Sentences that affirm, or declare positively.
2. Sentences that negate, or declare negatively.
3. Sentences that question.
4. Sentences that show feeling.
5. Sentences that request or command.

• **Exercise 45.** *An Outline of Talk 17.*

Review the discussion of outlining, pages 61 to 70.

**Talk 17.** *How a Boy or a Girl Can Earn Money.*

Reread the paragraph about the boy in Mississippi, on page 114. See if you can suggest another method by which a boy or a girl can earn some money. Give definite details. Be practical. Let a pupil preside, with the class as a club.

**Criticism 23.** *Talk 17.*

On a sheet of theme paper take notes for each speaker. Answer the following questions: (1) Are the details definite or vague? and (2) Do you think the plan could be carried out successfully? Write *definite* or *vague*, *yes* or *no*, after each speaker's name, as soon as he stops speaking. Hand the paper to the teacher. A committee of three pupils may be appointed to find out which pupils have been chosen by the class as the best.



**How Long Should Sentences Be?** On the left are twenty-six short sentences written by a nine-year-old girl; on the right is one long sentence of one hundred and fifty-six words written by an English novelist, Mrs. Gaskell, in "Cranford."

I am nine years old● I am in the fifth grade at school● In summer I live on a farm● We have many pets● I have a dog and a cat● I had a pet chicken● He died● His name was Patsy● He had a crushed toe● He was lame● He was stepped on by the horse● I nursed him until he was well● After that he always followed me around● He was like a dog● He would not go with the other chickens● I also had a duck● His name was Toodles● My dog's name is Jack● The cat's name is Billie● The colt and Jack are not friends● The colt will take Jack in his teeth● Jack will bite his heels● The colt's name is Beauty● She has beautiful brown eyes● Her mane is brown and curly● She is very fat●

When Mrs. Forrester, for instance, gave a party in her baby-house of a dwelling, and the little maiden disturbed the ladies on the sofa by a request that she might get the tea-tray out from underneath, every one took this novel proceeding as the most natural thing in the world, and talked on about household forms and ceremonies as if we all believed that our hostess had a regular servants' hall, second table, with housekeeper and steward, instead of the one little charity-school maiden, whose short, ruddy arms could never have been strong enough to carry the tray upstairs if she had not been assisted in private by her mistress, who now sat in state, pretending not to know what cakes were sent up, though she knew, and we knew, and she knew that we knew, and we knew that she knew that we knew, she had been busy all the morning making tea-bread and sponge-cakes●

Which of these two selections is more likely to be clear? Which required careful weighing of ideas in writing it? Why? Which has a tendency to sound "choppy"? Which becomes involved? These examples show that many very short sentences placed together sound abrupt, and many very long sentences in succession are hard to understand.

Short sentences lend vigor and action; long sentences suggest detail.

**Vary the length of your sentences.**

**Criticism 24. *Variety in the Length of Sentences.***

Rewrite Mrs. Gaskell's long sentence, breaking it into shorter sentences. Enlarge the periods and test the sentence structure. Supply words, if it is necessary.

**The Arrangement of Words in a Sentence.**

|                                                                                        |                                                                                         |
|----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| <p><i>The man won</i> because he knew the situation and could put up a good fight.</p> | <p>Because he knew the situation and could put up a good fight, <i>the man won.</i></p> |
|----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|

In conversation the leading part of a sentence is usually put first and the other ideas loosely follow. The sentence on the left is a *loose* sentence because it adds detail after detail to the main statement. Such a sentence can often be closed by a period before the end is reached. The sentence on the left could be closed at *won*.

When the clauses are placed first and the principal subject and the verb are held back to the end, an element of suspense is introduced into the sentence. It rounds out to the period, as shown in the sentence on the right, and is therefore called *periodic*. *Loose* and *periodic* apply chiefly to simple and complex sentences, because in such sentences some one part is more prominent either as subject or as leading clause. The *loose sentence* follows the natural order, but the *periodic sentence* inverts the order.

If you have two similar or contrasted ideas of equal weight, each fitted to lead, you can emphasize this equality by the sentence structure. Note the following ideas: *talent* and *character*.

*Talent* forms itself in the silence of the study.

*Character* forms itself in the stream of the great world.

In what respect are these two ideas alike? How are they different? In what sort of sentence can they be combined? A *balanced sentence* is a sentence of contrasted ideas but similar wording; as, "Talent forms itself in the silence of the study; character, in the stream of the great world."

By *inversion* we mean putting words out of the natural order; as,

#### NATURAL ORDER

He was a wise and good man.

Diana of the Ephesians was great.

#### INVERTED ORDER

A man, wise and good, was he.

Great was Diana of the Ephesians.

By *balance* we mean expressing related ideas in similar form. Related subtopics in an outline and words or phrases in pairs are more forceful if they are phrased similarly.

#### BALANCED

He worked *quickly* and *intelligently*.

#### NOT BALANCED

He worked *quickly* and *with intelligence*.

**Inversion and balance add force to a sentence.**

### Exercise 46. *Loose, Periodic, and Balanced Sentences.*

Identify the following sentences. Write three from memory.

1. Stand fast to the Union and the old flag. — LINCOLN.
2. If I knew I were to die to-morrow, nevertheless to-day I should plant a tree. — STEPHEN GIRARD.
3. Temperance puts wood on the fire, meal in the barrel, flour in the tub, money in the purse, credit in the country, contentment in the house, clothes on the back, and vigor in the body. — FRANKLIN.
4. Remember your opinion of the world is also a confession of your character. — EMERSON.

5. To finish the moment, to find the journey's end in every step of the road, to live the greatest number of good hours, is wisdom. — EMERSON.
6. The best citizen is he who has the best heart, the best character, and the most charity and sympathy, and he who will give to another citizen the protection he asks for himself. — WILLIAM MCKINLEY.
7. The way to speak and write that which shall not go out of fashion is to speak and write sincerely. — EMERSON.
8.

Ring out the thousand wars of old,  
Ring in the thousand years of peace.

— TENNYSON.
9. Criticism makes us think, flattery robs us of rare possibilities. — EMERSON.
10. Sunshine is delicious, rain is refreshing, wind braces up, snow is exhilarating; there is really no such thing as bad weather — only different kinds of good weather. — RUSKIN.

**Exercise 47.** *Changing the Order of Words in a Sentence.*

(a) Change the following sentences from loose to periodic, or from periodic to loose :

1. The children exulted because they were to go fishing.
2. In dim streets of the city, unseen of men, stalked the specter.
3. Everybody knew that a mistake had been made because there arose a shout of angry remonstrance and a mad rush was made to the door.
4. If you patiently bide your time, you will get your chance.
5. The boys skated until sunset, leaving their books at the village store.
6. If the meeting is not to be held till to-morrow, you will have a good attendance.

(b) Express the following in balanced sentences by filling in the contrasted ideas :

1. Girls like —; boys like —.
2. Summer sports —; winter sports —.

3. Thanksgiving Day in the morning —; in the afternoon —.
4. School time —; vacation —.

**How to Get Variety.** There are six ways in which to get variety :

1. Vary your sentence-structure : simple, complex, compound.
2. Vary the purpose, or use, of your sentences : declarative, interrogative, exclamatory, and imperative.
3. Vary the arrangement of ideas : loose, periodic, and balanced.
4. Vary the length of your sentences : short, medium, long.
5. Vary the beginnings of sentences by using different words.
6. Vary the diction of your sentences by not repeating the same word too often — use a synonym.

To do these things successfully experimentation is necessary. After the first writing of a theme, for instance, (a), change each sentence by inverting the order of the phrases, (b).

| (a) FIRST WRITING                                                                                                                                                                                                                                                                                                                                               | (b) EACH SENTENCE CHANGED                                                                                                                                                                                                                                                                                                                                                |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>That was a bad fire at Jones's Mill last night. At ten o'clock the flames burst from the north-east corner. The fire had spread through the entire building before it was discovered. The alarm was sounded, and in a few minutes engines were upon the scene. To save the mill, however, it was too late. Within half an hour it was a roaring furnace.</p> | <p>At Jones's Mill there was a bad fire last night. From the north-east corner the flames burst at ten o'clock. Before the fire was discovered, it had spread through the entire building. They sounded the alarm, and summoned the engines to the scene in a few minutes. It was too late, however, to save the mill. It was a roaring furnace within half an hour.</p> |

Then scan both themes, sentence by sentence, and underline the sentences that sound better, as you read them

aloud. Rewrite the theme by selecting the preferred sentences:

| PREFERENCE              | REVISION FOR ARRANGEMENT             |
|-------------------------|--------------------------------------|
| 1..... <i>Theme</i> (a) | (1) That was a bad fire at Jones's   |
| 2..... <i>Theme</i> (a) | Mill last night. (2) At ten o'clock  |
| 3..... <i>Theme</i> (b) | the flames burst from the northeast  |
| 4..... <i>Theme</i> (a) | corner. (3) Before the fire was dis- |
| 5..... <i>Theme</i> (b) | covered it had spread through the    |
| 6..... <i>Theme</i> (a) | entire building. (4) The alarm was   |
|                         | sounded, and in a few minutes en-    |
|                         | gines were upon the scene. (5) It    |
|                         | was too late, however, to save the   |
|                         | mill. (6) Within half an hour it     |
|                         | was a roaring furnace.               |

Secure variety by means of experimentation.

**Theme 8.** *Telling Something: The Funniest* —.

Write a paragraph about one of the following:

1. The funniest thing you ever saw.
2. The funniest person you ever met.
3. The funniest predicament you were ever in.
4. The funniest book you ever read.
5. The funniest joke you ever heard.
6. The funniest picture you ever saw.

**Criticism 25.** *Theme 8: Variety in Arrangement.*

In class rewrite *Theme 8* by changing the order of words in each sentence, as given in the themes on the opposite page, and by underlining your preference after comparing the two themes. Select the sentences that sound best together. Copy your preferred sentences as a revised theme.<sup>1</sup>

<sup>1</sup> Such an exercise in revision may be applied to structure, purpose, and diction of sentences with excellent results.

**Figurative and Literal Statements.** When people become excited, they often talk in pictures. When they see in some one else a cunning way of doing things, they say, "Take care, he's foxy!" They see, back of him, a picture of the animal that stands for slyness. For other qualities they see the picture of the lion (courage), of the bear (gruffness or clumsiness), of the pig (greediness), or of the owl (wisdom).

How do the following statements differ?

LITERAL STATEMENT

He fought bravely.

FIGURE OF SPEECH

He was a lion in the fight.

A literal statement is a plain, matter-of-fact statement. A figurative statement departs from the literal, but in some striking way brings the idea out more effectively. Here it is done by attributing to a person the courage that makes the lion the king of beasts. All figures of speech can be changed to the literal statements for which they stand by asking the question, "Just what does this mean?"

A *figure of speech* is a deviation from a literal statement to add beauty or effectiveness to language.

In what way does the selection on the opposite page depart from the literal, or facts as they really are?

The first way in which this splendid prose-poem departs from the literal is this: It imagines the great machine of iron and steel and brass to be alive and doing the world's work. It personifies the printing-press. *Personification* is the figure of speech that raises animals, objects, or abstract ideas to the plane of the personal.

Note the phrase "pulse of nations," in the fourth paragraph. The literal equivalent is "feelings of the nation," but the idea of emotion is increased by comparing its rise and fall to the beating of the pulse. This is a metaphor.

|                                                                                                                                                                                                                 |                   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| I am the printing-press, born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass.                                                                                     | → Personification |
| I sing the songs of all the world, the oratorios of history, the symphonies of all time.                                                                                                                        | → Alliteration    |
| I am the voice of to-day, the herald of to-morrow.                                                                                                                                                              | → Climax          |
| I weave into the warp of the past the woof of the future. I tell the stories of peace and war alike.                                                                                                            | → Antithesis      |
| I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do braver deeds, and soldiers die.                                                                      | → Alliteration    |
| I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of a hope eternal.                                          | → Metaphor        |
| When I speak, a myriad people listen to my voice. The Saxon, the Latin, the Celt, the Hun, the Slav, the Hindu, all comprehend me.                                                                              | → Personification |
| I am the tireless clarion of the news. I cry your joys and sorrows every hour. I fill the dullard's mind with thoughts uplifting. I am light, knowledge, power. I epitomize the conquests of mind over matter.  | → Personification |
| I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lamps of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening. | → Metaphor        |
| I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust.                                                                                                  | → Antithesis      |
| I am the printing-press.                                                                                                                                                                                        | → Climax          |
| — ROBERT H. DAVIS: Editor.                                                                                                                                                                                      | → Antithesis      |

The *metaphor* strengthens an idea by comparing it directly with another without the use of *like* or *as*; as, "He was a lion in the fight." The *simile*, on the other hand, compares things of different classes by using *like* or *as*; "Her cheeks



were red as roses." A metaphor can usually be turned into a simile by making the comparison with *like* or *as*.

Select the words that bring two opposed ideas together effectively. This is called *antithesis*. "Laughter and tears" is an antithesis. What ideas are contrasted in the other antitheses on page 127?

If several ideas rise in importance, they can be placed in order of prominence to emphasize the ladder-like quality. This is called *climax*. In the second paragraph the three words, "songs," "oratorios," and "symphonies," form a climax. "Light, knowledge, power" and "at sunrise, at high noon, and in the waning evening" are also climaxes.

A pleasing quality is given to the oral rendering of language by the use of *alliteration*. In this figure words placed near one another are begun with the same letter; as, "sing the songs," "weave into the warp of the past the woof of the future." Sometimes several letters are repeated at the beginning of words near one another; as, "make brave men do braver deeds, and soldiers die."

Figures of speech are used abundantly in poetry and add much to its beauty. If they are overused, they give a flowery character to writing, which is not pleasing. If certain figurative expressions are used too frequently, they become hackneyed.

**Learn to distinguish figures of speech and to use them effectively.**

#### **Exercise 48. Figures of Speech.**

Identify the following figures and express them literally. Memorize the two sentences that you like best.

1. Common sense is genius dressed in its working clothes. — EMERSON.
2. The soul is dyed by its habitual thoughts. — DRYDEN.

3. Memory is the scribe of the soul. — ARISTOTLE.
4. Dispatch is the soul of business. — LORD CHESTERFIELD.
5. Habit is habit and not to be flung out of the window by any man but coaxed down the stairs a step at a time. — MARK TWAIN.
6. By the streets of Bye and Bye one arrives at the House of Never. — CERVANTES.
7. Labor to keep alive in your breast that little spark of celestial fire called conscience. — WASHINGTON.
8. Let us not lose the savor of past mercies and past pleasures; but like the voice of a bird, singing in the rain, let grateful memory survive in the hour of darkness. — STEVENSON.
9. Behavior is a mirror in which every one shows his image. — GOETHE.

**Exercise 49. *Figures of Speech.***

Change the following figurative expressions to literal statements. Identify the figures.

1. He is a shark in his examinations.
2. In her cheeks two roses bloomed.
3. Like a deer he sped down the field and won the goal.
4. Her face was like a lily.
5. He is the football of fate.
6. He was chained to his convictions.
7. He clothes his thoughts in simple garb.
8. The winds whisper in the tree tops.
9. He was white as a sheet when he came in.

**Direct and Indirect Discourse.** Read the following account of a discussion about the thunder :

“What is it,” said I, “that makes the thunder?”

“It’s my belief,” said Reynal, “that it’s a big stone rolling over the sky.”

“Very likely,” I replied; “but I want to know what the Indians think about it.”

[So he interpreted my question, which produced some debate.

There was a difference of opinion. At last old Mene-Seela, or Red-Water, who sat by himself at one side, looked up with his withered face, and said he had always known what the thunder was. It was a great black bird; and once he had seen it, in a dream, swooping down from the Black Hills, with its loud roaring wings; and when it flapped them over a lake, they struck lightning from the water.]

"The thunder is bad," said another old man, who sat muffled in his buffalo-robe; "he killed my brother last summer."

[Reynal, at my request, asked for an explanation; but the old man remained doggedly silent, and would not look up.]

— FRANCIS PARKMAN: *The Oregon Trail*.

Select the conversation. Which sentences tell about further conversation, without giving the actual words? How do these differ from the others?

Repetition of another's statements in exactly his own words is called *direct discourse* or *quotation*. Repetition of another's statements in slightly changed form is called *indirect discourse* or *indirect quotation*.

Change the following direct discourse to indirect discourse, by supplying the omitted words:

| DIRECT                           | INDIRECT                    |
|----------------------------------|-----------------------------|
| "Where are you going, Tom?"      | Harry asked Tom — —         |
| asked Harry.                     | — going.                    |
| Harriet said, "We like to read." | Harriet said — — — to read. |

To change direct discourse to indirect discourse, do four things:

1. Take out the quotation marks.
2. Insert the proper connective.
3. Change the tense of the verb.
4. Change the pronoun.

**Conversation, or direct discourse, is set off by quotation marks.**

**Exercise 50.** *Direct and Indirect Discourse.*

Rewrite the Parkman selection by changing the indirect quotations in brackets to direct quotations, and by changing the conversation to indirect discourse.

**Talk 18.** *A Dramatic Monologue: Impersonation.*

Imagine that you have heard one of the following express an opinion. Make an outline of the remarks. Give reasons or details. Talk as if you were the person actually speaking.

1. A florist. (What flowers to have in the garden.)
2. A farmer. (What the soil needs.)
3. A father. (Why manual training should be taught in the schools.)
4. A mother. (Why domestic science should be taught in the schools.)
5. A dressmaker. (How to make a simple dress.)
6. A street car conductor. (Kinds of carelessness on the streets.)
7. A clerk at the post office. (How to send a money order.)
8. A real estate agent. (The advantages of living in the suburbs.)
9. A street cleaner. (How people could help to keep the city clean.)
10. A railroad man. (Why accidents happen.)

**Exercise 51.** *Changing Direct to Indirect Discourse.*

Write the following sentences in indirect discourse:

1. Mr. Jackson cried: "The men are here!"
2. "What do you want?" asked the housewife of the tramp.
3. "A rolling stone gathers no moss," says the proverb.
4. "Mary, go with me now," she insisted.
5. "In a case like this," said Mr. Smith, "we investigate carefully."
6. Mr. McPherson asked: "Is this the last time we must go?"
7. "Are they ready?" inquired Lee calmly.
8. The proverb says: "First come, first served."
9. He said: "I miss my friend."
10. I insisted: "Come with me and see for yourself."
11. "He must walk faster," urged the guard.

**The Effective Sentence.** To be effective a sentence must make a single impression. If it is a simple sentence, all the details deal closely with the subject and the verb. If it is a compound sentence, the two or more parts bear a close relation. If it is a complex sentence, the clause plays some subordinate part in relation to the main clause, and thus contributes to the complete impression. This singleness of impression, or keeping to the subject, is *sentence unity*. See page 115 for examples.

The effective sentence has its ideas arranged in *logical order* or *sequence*. Modifiers are placed where they belong. Minor points are placed in minor clauses.

The effective sentence *begins and ends well*. Sentences demand a good beginning to arouse interest and a good ending to leave a forceful impression. No insignificant words should be placed at the beginning or at the end.

The effective sentence follows the laws of *grammar*.

The effective sentence is as *brief* as possible. It does not waste time in rambling. Force in the sentence is secured by striking out all unnecessary words.

The effective sentence chooses *simple, definite words*, rather than hazy terms.

The effective sentence *pleases the ear*. Always read your sentences aloud to see if the words hang together well. This pleasing sound is called *euphony*. Do not repeat a word too often. Do not use harsh combinations of words, or unpleasant combinations of letters.

Remember these suggestions for the sentence:

1. Keep to the topic and make your thoughts clear.
2. Arrange your ideas most effectively.
3. Begin well and end well.

4. Make all sentences correct in grammar.
5. Be brief.
6. Use simple, definite words.
7. Please the ear.
8. Do not begin too many sentences with the same word.

The effective sentence is complete, clear, coherent, correct, concise, and convincing.

## Letter 13. *Some Definite Information.*

To a distant friend write a letter about one of the following subjects. Pay special attention to facts and sentence structure.

1. How to fold a letter.
2. Modern ways of advertising.
3. The best circus act you ever saw.
4. How to get most out of a post card hobby.
5. Faults in your study hour.
6. How a girl (or a boy) can make a living in your town.
7. How a magazine is helpful in the home.
8. The most common trees in your community.
9. Why physical exercise is necessary.
10. How to get rid of weeds.
11. How to make a Christmas present.
12. The most unique gift you saw this Christmas.
13. Attractive ways to wrap up gifts.
14. What you like best in city life.
15. What you like best in country life.

## Criticism 26. *Punctuation: A Class Motto.*

Rewrite the following sentences, inserting capitals and marks of punctuation. Memorize and print below them the sentence you like best. The pupil who prints the best will be selected to print on cardboard for the classroom the sentence that the class selects as the favorite.

1. men give me credit for genius but all the genius I have lies in this when I have a subject on hand I study it profoundly — ALEXANDER HAMILTON: Statesman.

2. nothing is to be denied to well directed labor nothing is ever to be attained without it — SIR JOSHUA REYNOLDS: Painter.
3. free speech is to a great people what winds are to oceans and malarial regions which waft away the elements of disease and bring new elements of health and when free speech is stopped miasma is bred and death comes fast — HENRY WARD BEECHER: Preacher.
4. the more we do the more we can do the more busy we are the more leisure we have — WILLIAM HAZLITT: Critic.
5. he who feels he is right is stronger than winged hosts he who doubts he is not right has no strength whatever — THOMAS CARLYLE: Historian.
6. the utmost point and acme of honor is not merely in doing no evil but in thinking none — JOHN RUSKIN: Reformer.
7. if there is anything in my life uncommon it is because from the time I was a boy no matter what I had to do I tried to do it a little better than it had ever been done before if a workman in the rolling mill broke a hammer handle and I set out to make him another I tried to make him the best handle he had ever had — JOHN BRASHEAR: Expert Lens Maker.
8. a gentleman is one who never inflicts pain he is patient forbearing and resigned on philosophical principles he submits to pain because it is inevitable to bereavement because it is irreparable and to death because it is his destiny — JOHN HENRY NEWMAN: Cardinal.

### THE EFFECTIVE PARAGRAPH

**Kinds of Paragraphs.** Just as a sentence is a number of words that make a complete thought, so a *paragraph* consists of sentences that develop a single topic. Sometimes, as in dialogue, a single sentence may form a paragraph.

According to subject matter paragraphs are of five different kinds. They tell stories, make pictures, explain, seek to convince, or combine several of these functions, usually narration with description, or explanation with argument.

Some paragraphs are used in connection with others, all

together forming a complete piece of work. Other paragraphs are sufficient in themselves, and stand alone. Some paragraphs do not contribute new ideas, but serve to connect other paragraphs. These are called *transitional paragraphs*.

**Writing Minutes.** Read the following:

On Friday, September 21, 1917, the Current Comment Club of the Girls' High School of Marlborough was organized. The election was by secret ballot. Gertrude Braun, Cora Finch, and Mary Potter were appointed tellers. The following officers were elected:

|                      |                  |
|----------------------|------------------|
| President .....      | Mary Gray        |
| Vice president ..... | Katherine Colt   |
| Secretary .....      | Florence Bauer   |
| Treasurer .....      | Catharine Bowman |
| Critic .....         | Augusta Kehl     |

It was moved and seconded that the president appoint a committee of three members to draw up a constitution. Dorothea Blake, Bertha Klor, and Frances Bolboch were appointed. Upon vote of the club, the president was empowered to appoint standing committees to report on current events, the names of the committees to be posted on the bulletin board. It was voted that certain work in local history be introduced at each meeting as unfinished business. A motion to adjourn being carried, the society was dismissed.

Mary Gray, *Secretary pro tem*.

These are what we call "the minutes" of a meeting. *Minutes* are the official record of the transactions of a meeting of an organized body. The secretary keeps notes of the proceedings and then writes them up in the form of minutes.

The beginning of the minutes should always state the *who*, the *when*, the *where*, and the *what*. Then should follow the business of the meeting, in the order in which it happened. Only actual business should be recorded, not opinions.



**Talk 19.** *What Other People Said.*

Choose one of the following subjects and tell the story in indirect discourse. Make your outline first. Pay special attention to details. Stand erect; look straight at your audience; speak slowly and distinctly. Let the teacher preside, with the class as a club.

1. The conductor said that — (a trolley wreck)
2. The wounded man said that — (a hold-up)
3. The traveler said that — (his travels)
4. The doctor said that — (first aid in accident)
5. The new girl said that — (her first day at school)
6. The sailor said that — (his life on shipboard)
7. The teacher said that — (how to study)
8. The policeman said that — (how to reach a certain distant place)
9. The trained nurse said that — (her first day's nursing)
10. The mayor said that — (his city and others of the state)

**Criticism 27.** *Talk 19: Position, Voice, Poise.*

Keep a record of the speakers who stand in good position; whose voices are good; who look at the class. Make three columns on a sheet of theme paper.

**Theme 9.** *Writing Club Minutes.*

Write an account of the last lesson as minutes of the English Club.

**The Symposium in Oral Composition.** A *symposium* is a series of discussions on the same subject. It may be used in the English Club as an aid in forcing out thoughts and comparing notes to see which opinion wins or who has made the best speech.

When a subject has been assigned for a symposium, think about it, talk about it, read about it. Write notes of your conclusions or information in a brief outline for presentation. Do not write up the outline as a theme.

When the class period for the symposium comes, let the teacher appoint a pupil to act as chairman of the meeting. One after the other, pupils will come to the front of the room and give the speeches they have thought out.

The chairman, in the meantime, may appoint another pupil to act as secretary to write upon the blackboard the topic which each speaker gives, or the side he takes in a debate. After all the talks have been given, the members of the class look over the names on the board and decide which speaker has done the best work or which side has had the better arguments. Write this decision on a slip of paper and hand it in. Vote on what has actually been said, not on what you personally think. Do not be led away by mere talk. Votes may be counted outside of class by a committee.

These exercises in oral composition can be done in a period if the class is of reasonable size (25 to 35), if the talks are short (one-minute talks), and if no time is wasted.

**Talk 20.** *A Symposium, or Class Discussion.*

Gather your ideas for (1) from thinking about the subject and discussing it at home and at school. Get your ideas for (2) from a mythology. The teacher will direct you in this reading. Select (1) or (2), the class as a whole making the choice:

1. *What you prefer for the national (or state) flower.*<sup>1</sup>

Select the flower you want and give reasons. At the end of the period vote for the flower that in your judgment has the best arguments in favor of it, arguments given by the speakers.

2. *A meeting with the Olympian council of ancient Greece.*<sup>1</sup>

Divide the following among the class. Find the most important facts about the god, the goddess, or the monster you select.

<sup>1</sup> Such a meeting may be used for a review of mythology, or may lead the reading of the class in that direction. For a full description see Bolenius's "The Teaching of Oral English." (Lippincott.)

- (a) *Gods*: Jupiter (Zeus), Mars (Ares), Vulcan (Hephaestus), Neptune (Poseidon), Mercury (Hermes), Apollo (Phœbus Apollo) — the first name being the Latin, and the one in parentheses the Greek.
- (b) *Goddesses*: Juno (Hera), Minerva (Athena, Pallas), Venus (Aphrodite), Diana (Artemis), Vesta (Hestia), and Ceres (Demeter).
- (c) *Monsters*: Centaur, Cerberus, Circe, Cyclops, Harpies, Pegasus, Satyr, Sphinx, and Scylla and Charybdis.

**The Effective Paragraph.** As you read through the following paragraphs, notice how the ideas are expressed. Observe the kinds of sentences and their various purposes.

There is nothing miraculous in the success I have met. If a man has good principles and does his best to act up to them, he should not fail of success, though it may not be success of precisely the same kind or degree as mine. Good principles are just as good for the artist as for the mechanic, for the poet as for the farmer, for the man of business as for the clergyman. Would you learn the lesson of success? Here it is in three words. Would you climb the ladder? Here it is, just three rounds: Industry, Temperance, Frugality. Write these words upon your hearts, and practise them in your lives. It is a good thing to have a good motto, but it is better to live up to one. Five other mottoes have been helpful and encouraging to me throughout my busy life: "Be true," "Be kind," "Keep out of debt," "Do the best, and leave the rest," "What can't be cured must be endured."

I began to support myself when I was twelve years old, and I have never been dependent on others since. I had had some schooling, but not much. I came to Philadelphia with three dollars in my pocket. I found board and lodgings for two dollars and a half, and then I got a place in a bookstore for three dollars. That gave me a surplus of fifty cents a week. I did not merely do the work that I was required to do, but did all I could, and put my whole heart into it. I wanted my

employer to feel that I was more useful to him than he expected me to be. I was not afraid to make fires, clean and sweep, and perform what some young gentlemen, nowadays, consider as menial work, and therefore beneath them. The Bible says that it is what cometh out of the mouth that defileth a man. It is not work, but character, that can be discreditable.

— GEORGE W. CHILDS : Business man.

The tests of a good paragraph are practically the same as the tests of a good sentence. Each of these paragraphs confines itself to *one central thought*, and sums this thought up in a *topic sentence*. Each paragraph develops this central idea by giving details in the *effective order*. The first paragraph tells how any young man may achieve success; the second tells what young George W. Childs did to support himself. Each paragraph places the chief *emphasis* at the beginning and the end: topic sentences begin both paragraphs; valuable suggestions close each paragraph. Each makes its points *briefly*. Note particularly the simple, short words in the second paragraph. Each paragraph *satisfies the ear* by a pleasing arrangement of words and structure of sentences. The first paragraph makes effective use of the interrogative sentence and inversion of sentence order. Each paragraph observes *grammatical rules* and correct *punctuation* and *capitalization*. Each paragraph gives *facts* and worth-while suggestions based upon the experience of a successful business man.

Before you are satisfied with a paragraph you should consider three points of view :

*The way it interests, appeals, or convinces.*

1. Number of ideas.
2. Truth of ideas.
3. Originality of ideas.

*The way it is expressed — the style.*

1. Organization of material, preliminary outline.
2. Unity, singleness of impression, topic sentence.
3. Clearness in details and wording.
4. Sequence and coherence.
5. Brevity.
6. Emphasis and force.
7. Variety in sentences and words.
8. Pleasing sound, euphony.
9. Correctness of grammar.

*The way it would look in print.*

1. Spelling.
2. Capitalization.
3. Punctuation.
4. Indentation.
5. Proper form: letters, telegrams, themes.

### **Criticism 28. A Theme from Another Class.**

Your teacher will give you a theme from another class. On it mark all mistakes by inserting the symbols in the margin. On a sheet of paper of your own write your criticism of the following points, outlining first under (a), (b), (c), and (d). In writing your theme of criticism make four paragraphs.

- (a) *The way it would look in print, and other mechanical features:*  
Penmanship, neatness, spelling, punctuation, capitalization, indentation.
- (b) *The way it interests:* Worth of the ideas? Are they true? Are there many or few ideas? Are they interesting?
- (c) *The way it is expressed:* Enlarge the periods to see what sort of sentence structure is used. Is there any variety in sentence structure? Underline the opening word in each sentence. Are subordinate ideas put in subordinate clauses? Is there any sentence that seems to be off the subject? Strike out unnecessary words.

- (d) *The best thing about this theme:* How do you think it could be improved?

**Dramatization 2. Dramatic Arrangement.** (Several assignments.)

Select a poem or a story with abundant dialogue (Browning's *Pied Piper of Hamelin*, Hawthorne's *Snow Image*, *Wonder Book*, etc.); find the separate speeches and put them in dramatic form. Supply speeches where you think it will add to the interest. Decide what should be acted out. Let pupils memorize and act out the little play before the class for an entertainment. See pages 322 to 326.

**Letter 14. Some Common Objects.** (Several assignments.)

Select one of the following and write (a) or (b): (a) a letter to a parent or a guardian, (b) a business letter as an answer to Martin and Company's offer of a prize for the best letter about a common food. Imagine their address to be Knoxville, Tennessee.

Find definite facts about your topic by reading about it and by discussing it at home. Outline the letter first and put each of your main points in a separate paragraph.

1. Bread: Different kinds; how made.
2. Butter: How made; how used; how preserved.
3. Sugar: Where grown; mode of culture; how refined.
4. Tea: Where grown; how prepared; how a cup of tea is made.
5. Coffee: Where grown; how prepared; how a cup of coffee is made.
6. Sirup: Of what made; how made; various kinds.
7. Honey: What it is; how it is made.
8. Corn: How raised; varieties; how used.
9. Potatoes: How raised; varieties; how used.
10. Salt: Where found; how secured; uses.
11. Pepper: Where grown; how secured; kinds; uses.
12. Eggs: Of what an egg consists; how used; how preserved.
13. Water: Forms in which it is found; how used; value.

TO THE TEACHER: See *Criticism* 29 on page 142.

## 142 Various Ways to Express Ideas

### Criticism 29. *Letter 14.*

Exchange letters and in class criticize the following points, as the teacher directs: (1) penmanship; (2) form; (3) correctness, including spelling, punctuation, and grammar; (4) ideas; (5) unity; (6) sentence structure; (7) interest.

### Criticism 30. *Letter 14: A Revision.*

Rewrite this letter, making corrections from the suggestions. Take the letter home and show it to your parent or guardian. Also show the first letter you wrote at the beginning of the year (*Letter 1*), so that your improvement may be seen. Bring the letters back and place them in your theme book.

### Review Drill and Discussion.

1. *Topics.* See the "Table of Contents."
2. *Definitions.* Word, phrase, clause, summary, homonyms, syllabication, antonyms, obsolete words, localisms, vulgarisms, hackneyed words, verbs, transitive and intransitive verbs, copulative or linking verbs, regular and irregular verbs, past participle, voice, tense, simple, complex, compound sentences, interrogative, exclamatory, declarative, imperative sentences, loose and periodic sentences, inversion, balanced sentences, figures of speech, personification, metaphor, simile, antithesis, climax, alliteration, direct and indirect discourse, paragraph, minutes, symposium.
3. *Good Form.* The friendly letter, the business letter, right use of words, words to avoid, the correct use of verbs, sentence structure, the effective sentence, minutes of a meeting, a symposium, a good paragraph.
4. *Rules.* Expanding, condensing, dividing a word, correct use of verbs, sentence structure, indirect discourse, an effective sentence, a good paragraph.
5. *Lists.* Homonyms, pronunciation (vowels, accents, words in *w* and *wh*), antonyms, irregular verbs, word study.

## PART TWO

# PRACTICAL COMPOSITION

Literature, in many of its branches, is no other than the shadow of good talk.  
— STEVENSON.

### IV. HOW TO TELL A STORY

ALL the world loves a story. Even in the earliest days men would gather round the cave fire and tell of the day's hunt. They would scratch on the walls of their cavern homes rude pictures of these adventures. Many years later, wandering minstrels went from castle to castle and sang of knights in battle or in quest of adventure in other lands.



From early days to the present time, people have told their stories — in letters, in conversation, in newspapers, in magazines, in books, as well as in the library story hour. Cæsar told a story in only six words when he said: "I came, I saw, I conquered!" The detailed account of that story can be read in his "Gallic Wars." Half the jokes in the world are stories in a nutshell. If you can recount an incident or



a conversation well, you are called a good story-teller. *Narration* is the art of telling what has happened.

All stories center in a happening or an action. We have learned the chief classifications and properties of verbs, or action words: transitive or intransitive, regular or irregular, voice, and tense. We shall now take up the remaining features.

### THE ACTION WORDS: VERBS

**How Mood is Shown.** *Mood*, or *mode*, is the property of a verb which indicates the manner in which an assertion is made. Observe the forms of the verbs in the following sentences:

| (a) Facts or questions                                              | (b) Ideas merely thought of or desired                                                                                                   | (c) Commands, entreaties, and exhortations                 |
|---------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------|
| (1) <i>Assertion of fact:</i><br>He <i>is</i> here.                 | (5) <i>Supposition or imagined condition:</i><br>If he <i>were</i> here, he would help you. (He is not here — hence imagined condition.) | (8) <i>Command:</i><br>Punish him, for he is guilty.       |
| (2) <i>Denial of fact:</i><br>He <i>is not</i> here.                | (6) <i>Wish:</i><br>Thy will <i>be</i> done.<br>Would that he <i>were</i> here!                                                          | (9) <i>Entreaty:</i><br>Forgive him.                       |
| (3) <i>Question:</i><br>Is he here?                                 | Heaven <i>defend</i> thee.                                                                                                               | (10) <i>Exhortation:</i><br>Let us be kind to one another. |
| (4) <i>Assumed fact:</i><br>If he <i>is</i> here, he will help you. | (7) <i>Condition contrary to fact:</i><br>If it <i>were</i> clear, we could go to the picnic.                                            |                                                            |

The sentences on the left, (a), deal with facts or questions: (1) asserts a fact; (2) denies a fact; (3) asks a question; and (4) assumes something to be a fact. Thus these sentences show the speaker's attitude, or mood.

**The indicative mood expresses facts or asks questions.**

The sentences in the middle, (b), do not deal with facts: (5) expresses something as merely thought of; each sentence under (6) expresses a wish; and (7) states a condition contrary to fact. These sentences are in the subjunctive mood, which has special forms in the present and past tenses of the verb *to be* and in the third person, singular number of the present tense of other verbs:

| Indicative                       | Subjunctive                          |
|----------------------------------|--------------------------------------|
| He (I, she, it) <i>was</i> here. | If he (I, she, it) <i>were</i> here. |
| Thy will <i>is</i> done.         | Thy will <i>be</i> done.             |
| Heaven <i>defends</i> thee.      | Heaven <i>defend</i> thee.           |

NOTE. — The only subjunctive forms in common use are *were* for *was* in expressions like "If I *were* you" and the omission of *s* in the third person singular, as in "Heaven *defend* thee."

Subjunctive clauses are usually introduced by *if*, *unless*, *though*, or *although*. (See pages 151, 152.)

The *subjunctive mood* expresses a supposition, a wish, or a condition contrary to fact.

The sentences on the right, (c), do not deal with facts or with suppositions, but try to exert an influence over another person or persons: (8) expresses a command; (9) makes a request or entreaty; and (10), expresses an exhortation.

The *imperative mood* expresses a command, a request, an entreaty, or an exhortation.

### Criticism 31. *The Mood of the Speaker.*

In each of the following sentences select the right form of the verb to show the mood. Identify each on the opposite chart.

1. If I (was, were) hurt, I should call upon him for help.
2. Though he (slay, slays) me, yet will I trust in him.
3. If it (was, were) summer, we could go swimming.
4. If I (were, was) in the country, I should be happy.

5. If he (be, is) guilty, he must be punished.
6. If she (was, were) in town, they would invite her to the party.
7. If I (was, were) you, I should go.
8. If the report (was, were) true, you should have told us at once.
9. (Go, goes) to the third house and see who lives there.
10. (Be, is) it true?
11. I wish I (was, were) more careful in my work.
12. Woodman, (spare, spares) that tree!
13. If I (was, were) president, I should call a meeting.
14. The Lord (watch, watches) between me and thee.
15. Oh that my father (was, were) living!
16. I wish that she (was, were) here.
17. If he (was, were) guilty, he would be punished.
18. Oh that he (was, were) home again!
19. (Have, has) he gone to the circus?
20. If she (were, was) in town, she would help us.

**Uses of Auxiliaries.** An *auxiliary* is a word that helps the verb. The auxiliary *have* is used in forming the perfect tenses; the verb *be*, in forming the passive voice; and *shall* and *will*, in forming the future tenses. Observe the use of these auxiliaries in the conjugation on pages 150 to 152.

*Shall* and *will* are used also to express determination, promise, or intention on the part of the speaker. In the future tense, which denotes futurity, *shall* is used with the first person and *will* with the second and third persons. In expressing determination, this order is reversed, *will* being used with the first person and *shall* with the second and third persons.

#### Futurity

I (we) shall go.

You (he, she, it, they) will go.

#### Determination

I (we) will go.

You (he, she, it, they) shall go.

The auxiliaries *be*, *do*, *may*, *might*, *can*, *could*, *shall*, *should*, *will*, *would*, *must*, and *ought* may be used as follows:

|                                                                    |                                                 |                                                                                                                                                                                                                                                             |
|--------------------------------------------------------------------|-------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Emphasis</b>                                                    | <i>Do:</i>                                      | She <i>does</i> admire you.<br>They <i>did</i> go after all.                                                                                                                                                                                                |
| <b>Progressive action</b>                                          | <i>Be:</i>                                      | The boys <i>are</i> running a race.<br>The girls <i>were</i> playing tennis.                                                                                                                                                                                |
| <b>Permission</b>                                                  | <i>May:</i><br><i>Might:</i>                    | <i>May</i> I go? You <i>may</i> go.<br>My mother said that I <i>might</i> go.                                                                                                                                                                               |
| <b>Possibility</b>                                                 | <i>May:</i><br><i>Might:</i>                    | It <i>may</i> rain before night.<br>John said that it <i>might</i> rain.                                                                                                                                                                                    |
| <b>Ability</b>                                                     | <i>Can:</i><br><i>Could:</i>                    | She <i>can</i> walk ten miles.<br>He said that he <i>could</i> walk ten miles.                                                                                                                                                                              |
| <b>Necessity<br/>Duty or obligation</b>                            | <i>Must:</i><br><i>Ought:</i><br><i>Should:</i> | I <i>must</i> practice one hour a day.<br>You <i>ought</i> to go to see her.<br>Every man <i>should</i> cast his vote.                                                                                                                                      |
| <b>Habitual action</b>                                             | <i>Would:</i>                                   | He <i>would</i> follow him about like a dog.<br>She <i>would</i> talk by the hour about her affairs.                                                                                                                                                        |
| <b>Desire, wish</b>                                                | <i>Would:</i>                                   | I <i>would</i> help her; she deserves help.                                                                                                                                                                                                                 |
| <b>Futurity</b>                                                    | <i>Shall:</i><br><i>Will:</i>                   | (Used with the pronouns <i>I</i> and <i>we</i> .)<br>I (we) <i>shall</i> go west next year.<br>(Used with the pronouns <i>you, he, she, it</i> , and <i>they</i> , and with nouns in the third person.)<br>You (he, they, John) <i>will</i> sail next week. |
| <b>Purpose, determination in the mind of the speaker, promise.</b> | <i>Shall:</i><br><i>Will:</i>                   | (Used with the pronouns, <i>you, he, she, it</i> , and <i>they</i> , and with nouns in the third person.)<br>You (she, they, Lucy) <i>shall</i> go to bed.<br>(Used with the pronouns <i>I</i> and <i>we</i> .)<br>I (we) <i>will</i> obey thy law.         |

Use the right auxiliary to express the idea in your mind.

### Criticism 32. *Auxiliaries.*

Select the auxiliary that best brings out the idea in each sentence :

1. I think we (will, shall) accept the invitation.
2. He (will, shall) repent of it — I'll see to that.

3. I think in time he (shall, will) repent.
4. Paul wonders if he (can, may) go to the baseball game this afternoon. He has studied his lessons.
5. It (can, may) snow before morning, for the air is heavy.
6. Edward (can, may) lift this heavy weight. I saw him do it.
7. She (should, would) sleep like a log every morning.
8. Every man (might, should) vote.
9. We (might, ought to) pay our debts.
10. I (shall, will) probably pay you on Saturday.
11. I (shall, will) resign — I have made up my mind.
12. I (will, shall) drown, unless somebody helps me.
13. They (shall, will) be hanged at sunset; we decree it.
14. He (shall, will) do as he thinks best.
15. He (will, shall) do as I think best.
16. He (ought to, must) have about eight hours sleep each night.
17. You (shall, should) not be late at school. (Obligation.)
18. You (should, shall) not be late at school. (Determination in the mind of the speaker.)
19. We (will, shall) play ball on Saturday. (Fact in the future.)
20. The football team (shall, will) play ball on Saturday. (Promise.)

**Infinitives, Gerunds, and Participles.** What parts do the italicized words play in the following sentences?

I like *to run* a race.

I like *running* a race.

It pays *to study* one's lessons.

*Studying* one's lessons pays.

The italicized words are forms of the verb. Yet they are more than verbs; they also do the work of nouns and serve either as object or as subject of a verb. An *infinitive* is a form of the verb (commonly preceded by *to*) that combines the work of a verb and a noun (*to run*, *to study*). After some verbs *to* may be understood; as, "He bids me go" (not "to go"). A *gerund* is another form of the verb, ending in *ing*, that combines the work of a verb and a noun (*running*, *studying*).

## Infinitives, Gerunds, and Participles 149

The following table shows the various tenses of *infinitives* in the active and the passive voice :

| Active Voice                       | Passive Voice                           |
|------------------------------------|-----------------------------------------|
| <i>Present Tense</i> to see.       | <i>Present Tense</i> to be seen.        |
| <i>Perfect Tense</i> to have seen. | <i>Perfect Tense</i> to have been seen. |

Notice the following verbal forms ending in *ing*.

- |                                                                                |                                                                                         |
|--------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| 1. <i>Playing</i> ball is fun.<br>2. The boys <i>playing</i> ball shout aloud. | 3. <i>Borrowing</i> money is bad.<br>4. The <i>borrowing</i> person is usually avoided. |
|--------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|

*Playing* in sentence 1 and *borrowing* in sentence 3 are gerunds. Why?

*Playing* in sentence 2 and *borrowing* in sentence 4 combine the work of a verb and an adjective, since playing modifies boys and *borrowing* modifies *person*. A *participle* is a form of the verb that combines the work of a verb and an adjective.

The following table shows the various tenses of *participles* in the active and the passive voice :

| Active Voice                      | Passive Voice                          |
|-----------------------------------|----------------------------------------|
| <i>Present Tense</i> seeing.      | <i>Present Tense</i> being seen.       |
| <i>Perfect Tense</i> having seen. | <i>Past Tense</i> seen.                |
|                                   | <i>Perfect Tense</i> having been seen. |

**Infinitives and gerunds are verbal nouns; participles are verbal adjectives.**

### Criticism 33. *Verbal Forms.*

Identify the infinitives, the participles, and the gerunds in the following sentences :

1. Running and skipping for joy, the children danced into the house.
2. She always liked to read and to study.
3. Spelling words correctly is his chief difficulty.
4. To interest his son in mechanics, the father subscribed to the magazine.

5. The brook in running purifies itself.
6. To do great deeds was the ambition of each lad.
7. Mary and Blanche, lingering in the shade, were soon forgotten.
8. The plants growing in the shade did not thrive.
9. The raising of plants is the florist's business.
10. Whirling in the wind, the yellow leaves fell down.
11. Turning in at the gate, the man faced the house.
12. To please his mother was Allen's chief thought.
13. The planning of a campaign requires thought.
14. Circling to the left, the aeroplane escapes.
15. She wanted to read.

**Conjugation.** The orderly arrangement of the forms of a verb in its various voices, moods, tenses, persons, and numbers is called *conjugation*.

The past participle is combined with forms of "be" to form the passive voice.

The first person singular of the present and the past indicative and the past participle are called the *principal parts* of the verb.

### CONJUGATION OF THE IRREGULAR VERB *Find*

**Principal parts:** present, *find* ; past, *found* ; past participle, *found*.

| Active Voice    |               | Passive Voice   |                 |
|-----------------|---------------|-----------------|-----------------|
| Indicative Mood |               |                 |                 |
| PRESENT TENSE   |               |                 |                 |
| <i>Singular</i> | <i>Plural</i> | <i>Singular</i> | <i>Plural</i>   |
| I find          | we find       | I am found      | we are found    |
| you find        | you find      | you are found   | you are found   |
| he finds        | they find     | he is found     | they are found  |
| PAST TENSE      |               |                 |                 |
| I found         | we found      | I was found     | we were found   |
| you found       | you found     | you were found  | you were found  |
| he found        | they found    | he was found    | they were found |

## Active Voice

## Passive Voice

### Indicative Mood

#### FUTURE TENSE

| <i>Singular</i> | <i>Plural</i>  | <i>Singular</i>   | <i>Plural</i>      |
|-----------------|----------------|-------------------|--------------------|
| I shall find    | we shall find  | I shall be found  | we shall be found  |
| you will find   | you will find  | you will be found | you will be found  |
| he will find    | they will find | he will be found  | they will be found |

#### PRESENT PERFECT TENSE

|                |                 |                     |                      |
|----------------|-----------------|---------------------|----------------------|
| I have found   | we have found   | I have been found   | we have been found   |
| you have found | you have found  | you have been found | you have been found  |
| he has found   | they have found | he has been found   | they have been found |

#### PAST PERFECT TENSE

|               |                |                    |                     |
|---------------|----------------|--------------------|---------------------|
| I had found   | we had found   | I had been found   | we had been found   |
| you had found | you had found  | you had been found | you had been found  |
| he had found  | they had found | he had been found  | they had been found |

#### FUTURE PERFECT TENSE

|                     |                      |                          |                           |
|---------------------|----------------------|--------------------------|---------------------------|
| I shall have found  | we shall have found  | I shall have been found  | we shall have been found  |
| you will have found | you will have found  | you will have been found | you will have been found  |
| he will have found  | they will have found | he will have been found  | they will have been found |

### Subjunctive Mood

#### PRESENT TENSE

| <i>Singular and Plural</i> | <i>Singular and Plural</i>  |
|----------------------------|-----------------------------|
| (if) I, you, he find       | (if) I, you, he be found    |
| (if) we, you, they find    | (if) we, you, they be found |



| Active Voice                  |               | Passive Voice                      |                    |                   |
|-------------------------------|---------------|------------------------------------|--------------------|-------------------|
| Subjunctive Mood              |               |                                    |                    |                   |
| PAST TENSE                    |               |                                    |                    |                   |
| <i>Singular and Plural</i>    |               | <i>Singular and Plural</i>         |                    |                   |
| (if) I, you, he found         |               | (if) I, you, he were found         |                    |                   |
| (if) we, you, they found      |               | (if) we, you, they were found      |                    |                   |
| PRESENT PERFECT TENSE         |               |                                    |                    |                   |
| (if) I, you, he have found    |               | (if) I, you, he have been found    |                    |                   |
| (if) we, you, they have found |               | (if) we, you, they have been found |                    |                   |
| PAST PERFECT TENSE            |               |                                    |                    |                   |
| (if) I, you, he had found     |               | (if) I, you, he had been found     |                    |                   |
| (if) we, you, they had found  |               | (if) we, you, they had been found  |                    |                   |
| Imperative Mood               |               |                                    |                    |                   |
| find (you)                    |               | (you) be found                     |                    |                   |
| Infinitives                   |               |                                    |                    |                   |
| PRESENT                       | PERFECT       | PRESENT                            | PERFECT            |                   |
| to find                       | to have found | to be found                        | to have been found |                   |
| Participles                   |               |                                    |                    |                   |
| PRESENT                       | PERFECT       | PRESENT                            | PAST               | PERFECT           |
| finding                       | having found  | being found                        | found              | having been found |
| Gerunds                       |               |                                    |                    |                   |
| PRESENT                       | PERFECT       | PRESENT                            | PERFECT            |                   |
| finding                       | having found  | being found                        | having been found  |                   |

**The Correct Use of Verbs.** In order to avoid mistakes made in moods, auxiliaries, and verbal forms, attention should be paid to the following rules:

1. Use the auxiliary that exactly expresses your idea. Do not confuse *may* and *can*, *shall* and *will*, *should* and *would*. In questions with *I* always use *shall*; as, "Shall I go with you?" In questions with pronouns or nouns of the second and third persons use the form that you expect in the answer; as, "Shall you be at home to-night?" Say, "I should like" (not "I would like").

2. When a supposition, a wish, or a condition contrary to fact is expressed, use the right form of the verb to denote subjunctive mood. Say, "If I *were* you" (not "If I *was* you").

3. Attach each participle properly to a noun or a pronoun; as, "*Running* over the field, *they* found the dead rabbit" (not "Running over the field, a dead rabbit met their gaze").

4. Do not insert an adverb between *to* and the verb. Say, "He tried to impress this forcefully upon them" (not "to forcefully impress"). This is called the *split infinitive*.

5. Accent the verb properly. In the following group of words shifting of accent may change the word from a verb to a noun.

| NOUN      | VERB      | NOUN        | VERB        |
|-----------|-----------|-------------|-------------|
| ab'stract | abstract' | fer'ment    | ferment'    |
| ac'cent   | accent'   | in'sult     | insult'     |
| af'fix    | affix'    | miscon'duct | misconduct' |
| com'pound | compound' | ob'ject     | object'     |
| com'press | compress' | out'work    | outwork'    |
| con'cert  | concert'  | o'vercharge | overcharge' |
| con'cord  | concord'  | per'mit     | permit'     |
| con'crete | concrete' | pre'fix     | prefix'     |
| con'duct  | conduct'  | pre'lude    | prelude'    |
| con'flict | conflict' | pres'ent    | present'    |
| con'test  | contest'  | prod'uce    | produce'    |
| con'tract | contract' | prog'ress   | progress'   |
| con'trast | contrast' | proj'ect    | project'    |
| con'verse | converse' | pro'test    | protest'    |
| con'vert  | convert'  | reb'el      | rebel'      |
| con'vict  | convict'  | rec'ord     | record'     |
| con'voy   | convoy'   | ref'use     | refuse'     |
| des'ert   | desert'   | re'print    | reprint'    |
| di'gest   | digest'   | re'tail     | retail'     |
| en'trance | entrance' | sub'ject    | subject'    |
| es'cort   | escort'   | sur'vey     | survey'     |
| es'say    | essay'    | tor'ment    | torment'    |
| ex'port   | export'   | trans'fer   | transfer'   |
| ex'tract  | extract'  | trans'port  | transport'  |

**Criticism 34. *The Correct Use of Verbs.***

Choose the correct forms in the following sentences :

1. Walking at a good pace, (the corner was reached, we reached the corner) before we knew it.
2. (Can, may) I get the book?
3. The president (shall, will) be inaugurated on the fourth of March.
4. If I (was, were) in that little box, I'd be uncomfortable.
5. They believed it to be (I, me).
6. To-morrow (shall, will) be my birthday.
7. Riding across the field (the dogs followed us, we were followed by the dogs).
8. I (will, shall) drown; you shall not save me.
9. They (trans'fer, transfer') their goods.
10. Mother says that I (can, may) go to the store.
11. If I (was, were) a man, I should do that.
12. He (ac'cents, accents') the word on the wrong syllable.
13. She tried (to gracefully, gracefully to) acknowledge it.
14. The stomach should (di'gest, digest') the food.
15. Returning to the house (it was found to be, they found it) burned to the ground.
16. The country (ex'ports, exports') rubber.
17. If it (was, were) summer, he might go.
18. We (would, should) like to go to town.
19. Do not (tor'ment, torment') a helpless animal.
20. He tried (to briefly, briefly to) state the case.

**Exercise 52. *Spelling and Definition.***

Spell and define the words on page 153.

**Exercise 53. *A Pronunciation Drill: Accents.***

Pronounce the words on page 153. Show the distinctions between nouns and verbs by making sentences.

**Talk 21. *Telling about a Country.***

Divide the following among the class. Outline (1) the location; (2) the physical features; (3) the chief cities; (4) the chief products. Let a pupil preside, with the class as a club.

|           |          |             |             |               |
|-----------|----------|-------------|-------------|---------------|
| Australia | Colombia | India       | New Zealand | Spain         |
| Belgium   | Egypt    | Italy       | Norway      | Sweden        |
| Brazil    | England  | Japan       | Persia      | Switzerland   |
| Canada    | France   | Mexico      | Portugal    | Turkey        |
| China     | Germany  | Netherlands | Russia      | United States |

## NARRATION IN EVERYDAY LIFE

**Making Letters Interesting.** Read the following letter :

Columbiana, Ohio

August 3, 1917

Dear Anna,

When I wrote before, I was ill in bed ; but now I am much better. The things I may do are considerably fewer than the things I want to do ; but I shall remember what Kipling says about waiting, " and not be tired by waiting." One good thing about disappointments is that poets have written so many beautiful things about them.

As you know, I am a person of hobbies. In my camera and my dark room, my birds and my flowers, my bees and my bugs, my poets and my other authors, my brothers and my sisters — in all these my interest is anything but lukewarm. Of course I am especially pleased when I meet one whose hobbies are like mine. I should like to talk with you about the wood pewee's nest in the maple or the orchid I found on the farm. I don't talk well unless I am interested, and not very well then. How does the good conversationalist come to have this delightful art?

Do you like to camp? Silly question, when I think of your last year's experience! I went camping with friends of mine, who were willing to do the heavy part of the work so that I might loiter. We had a delightful time and came back full of the love of the great pines, and with something of their quiet strength. The valley where we were is probably of glacial formation; but there is a creek that flows through it and it has also left its mark. It is wild and hard to reach. I discovered all sorts of interesting wild things. That camping party was really and truly full of " Days Off " and is something to remember.

Write me a long letter soon.

Your loving friend,  
Alice

Why does this letter hold your interest? What have you learned about this unknown Alice? How does she reveal herself to you? Point out the different topics she touches. Does she speak from personal experience?

**Friendly letters should reflect the writer's personality.**

Point out several ways in which the writer of the following letters made the work for the postmaster definite and easy.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>5302 North Latham Street<br/>Salt Lake City, Utah<br/>January 5, 1918</p> <p>Postmaster<br/>Kansas City, Missouri</p> <p>Dear Sir:</p> <p>A package that was sent on December 24 by first-class mail, special delivery, from Mr. E. P. Phillips, 7000 State Street, Chicago, Illinois, addressed to me at 353 River Street, Kansas City (my home address), has not been delivered.</p> <p>Will you please have the matter looked up?</p> <p>Very truly yours,<br/>Howard Andrews</p> | <p>5302 North Latham Street<br/>Salt Lake City, Utah<br/>January 10, 1918</p> <p>Postmaster<br/>Kansas City, Missouri</p> <p>Dear Sir:</p> <p>I wish to acknowledge the receipt of your letter of January 8, stating that the package sent to me at 353 River Street, Kansas City, from 7000 State Street, Chicago, was not received at the Kansas City post office. In accordance with your suggestion, I shall write to the Chicago post office and ask them to trace the parcel.</p> <p>If the package should arrive at Kansas City, will you kindly forward it to my Salt Lake City address?</p> <p>Very truly yours,<br/>Howard Andrews</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

A good business letter refers to previous correspondence so definitely that the recipient of the letter knows at once

with what the letter deals. It paragraphs different items separately, so that they will receive more attention or arouse the interest of the recipient.

**A business letter must be clear, definite, and direct.**

## Letter 15. *A Business Letter Dictated.*

The teacher will dictate a business letter as a test in handwriting, punctuation, spelling, form, indention, and capitalization of a letter.

## Letter 16. *Letters that Hold Interest.*

Select one of the following :

1. A friendly letter ; an answer to Alice's letter on page 155. Make your letter reflect your tastes and everyday life.
2. A business letter to the principal of a school in another city, stating what you have studied this year, and inquiring whether you may enter the same class in his school, if you should move to that city in a month's time.
3. A friendly note to the librarian, with an excuse for holding a book too long and an explanation that the book is being returned by a messenger boy, who is instructed to pay the fine of twenty-eight cents.
4. A business letter to a department store, with a complaint that certain things had been broken in transit from the store to their destination. Make up some occurrence.

## Criticism 35. *Letter 16: Clearness and Interest.*

Exchange letters. Write your comments at the bottom of the paper. Copy the letters on the board, corrected.

1. *Matters of form.* (See the outline on page 140.)
2. *Clearness.* How many paragraphs are there? Is there a definite topic for each? Cut out all unnecessary words.
3. *Personality of the writer.* In the friendly letter does the writer reveal tastes and doings?
4. *Interest.* Is the letter interesting? Why?

**Game 7. A Department Store Game.**

Divide the class into two groups: one, the store's mail-order department; the other, the buyers. Let the buyers write to the store, ordering an article, entering a complaint, or making an inquiry. While this group is writing the letters, the other group should study. As soon as the writer of a letter finishes, let him present it to some one in the store group. The next day conditions may be reversed. The buyers will be studying and the store group will be answering the letters they received the day before.

**Telegrams, Night Letters, and Day Letters.** The ordinary telegram offers excellent practice in brevity because no more than ten words may be sent for a given price. All unimportant words should be omitted. As marks of punctuation are omitted in transmitting the telegram, it is important to see that the message makes sense when these marks are left out. A *day telegram* is transmitted immediately upon its receipt.

The form for a telegram is as follows:

| <div style="display: flex; justify-content: space-between; align-items: center;"> <span style="font-size: 1.2em; font-weight: bold;">WESTERN UNION</span> <span style="font-size: 0.8em;">Form 309</span> </div> <div style="text-align: center; margin: 5px 0;">  </div> <div style="font-size: 1.5em; font-weight: bold; letter-spacing: 0.1em;">TELEGRAM</div> |                                                                                                                        |                                                                                                                   |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|
| GEORGE W. E. ATKINS, VICE-PRESIDENT                                                                                                                                                                                                                                                                                                                                                                                                                | NEWCOMB CARLTON, PRESIDENT                                                                                             | BELVIDERE BROOKS, VICE-PRESIDENT                                                                                  |
| <div style="border: 1px solid black; width: 100%; height: 1.2em; margin-bottom: 2px;"></div> <small>RECEIVER'S NO.</small>                                                                                                                                                                                                                                                                                                                         | <div style="border: 1px solid black; width: 100%; height: 1.2em; margin-bottom: 2px;"></div> <small>TIME FILED</small> | <div style="border: 1px solid black; width: 100%; height: 1.2em; margin-bottom: 2px;"></div> <small>CHECK</small> |
| <small>SEND the following Telegram, subject to the terms on back hereof, which are hereby agreed to</small>                                                                                                                                                                                                                                                                                                                                        |                                                                                                                        |                                                                                                                   |
| <div style="text-align: right; margin-bottom: 10px;"> <i>December 21, 1917</i> </div> <div style="text-align: center;"> <i>Dr. P. T. Weston</i><br/> <i>32 Arch Street, Atlanta, Ga.</i><br/> <i>Will arrive Atlanta</i><br/> <i>three forty-five Thursday</i><br/> <i>afternoon. Meet me.</i><br/> <i>Katherine Weston</i> </div>                                                                                                                 |                                                                                                                        |                                                                                                                   |

A *night letter* or a *night lettergram* is a telegram limited to fifty words for the same price as a ten-word day message. It is transmitted during the night and delivered in the morning following the day on which it is sent.

It is written on a special form, as shown below :

|                                                                                                                                                                                                                                      |            |       |  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-------|--|
| POSTAL TELEGRAPH-CABLE COMPANY                                                                                                                                                                                                       |            |       |  |
| <b>NIGHT LETTERGRAM</b>                                                                                                                                                                                                              |            |       |  |
| <small>THE POSTAL TELEGRAPH-CABLE COMPANY (INCORPORATED) TRANSMITS AND DELIVERS THIS NIGHT LETTERGRAM SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS SLIP.</small><br><small>CLARENCE H. MACKAY, PATENTING.</small> |            |       |  |
| COUNTER NUMBER                                                                                                                                                                                                                       | TIME FILED | CHECK |  |
| M.                                                                                                                                                                                                                                   |            |       |  |
| INDEPENDENT COMPETITIVE PROGRESSIVE                                                                                                                                                                                                  |            |       |  |

Send the following night telegram, without repeating, subject to the terms and conditions printed on the back hereof, which are hereby agreed to.

December 21, 1917

Dr P. T. Weston  
32 Arch Street, Atlanta, Ga.

I am - - - - -  
 - - - - -  
 - - - - - (50 words) - - - - -  
 - - - - -  
 - - - - - Katherine Weston

A *day letter* is a message limited to fifty words for one and a half times the price of a night letter. It is transmitted and delivered during the day, subject to the priority of day telegrams.

#### Exercise 54. Telegrams and Night Letters.

(a) Write a telegram of not more than ten words, giving the necessary information for one of the following :

- |                        |                           |
|------------------------|---------------------------|
| 1. An accident.        | 6. Making an appointment. |
| 2. Missing a train.    | 7. An important order.    |
| 3. Arrival by train.   | 8. A change in an order.  |
| 4. A purchase.         | 9. A sudden death.        |
| 5. A sudden call home. | 10. A marriage.           |



(b) Expand the telegram to a night letter of not more than fifty words.

**Reports of Happenings.** Read the following account of an incident that happened to Oliver Goldsmith:

An amusing incident is related as occurring on Goldsmith's last journey homeward from Edgeworthstown. Goldsmith, who was but a stripling of sixteen, halted for the night at the little town of Ardagh, and accosting the first person he met, inquired with somewhat of a consequential air, for the best house in the place. Amused with the self-consequence of the stripling, and willing to play off a practical joke at his expense, the man directed him to what was literally "the best house in the place," namely, the family mansion of Mr. Featherstone. Goldsmith accordingly rode up to what he supposed to be an inn, ordered his horse to be taken to the stable, walked into the parlor, seated himself by the fire, and demanded what he could have for supper.

The owner of the house soon discovered the whimsical mistake, and, being a man of humor, determined to indulge it. Accordingly, Goldsmith was "fooled to the top of his bent," and permitted to have full sway throughout the evening. Never was schoolboy more elated. When supper was served, he most condescendingly insisted that the landlord and his wife and daughter should partake. His last flourish was on going to bed, when he gave especial orders to have a hot cake for breakfast.

His confusion and dismay, on discovering the next morning that he had been swaggering in this free and easy way in the house of a private gentleman, may be readily conceived. True to his habit of turning the events of his life to literary account, we find this chapter of ludicrous blunders and cross purposes dramatized many years afterward in his admirable comedy, "She Stoops to Conquer, or the Mistakes of a Night."

— IRVING: *A Biography of Oliver Goldsmith.* (Adapted.)

You will observe that the persons concerned (*the characters*), the time of the happening, and the place where it occurred (*the setting*) are told at the beginning. Telling what happened (*the plot*) takes more time. To report a happening you tell the *who*, the *when*, the *where*, and the *what*.

Who \_\_\_\_\_  
 When \_\_\_\_\_  
 Where \_\_\_\_\_  
 What \_\_\_\_\_

A good account of a happening will keep to the subject (have *unity*); it will give details in the best order (have *sequence* and *coherence*); it will rise in interest to a point of highest suspense (have a *climax*). Test these in the outline.

Give the details in the order of their happening and put the most important one last.

## Talk 22. *Reporting a Happening.*

- (a) Bring to class a brief newspaper account of a happening. Note how the reporter gives *who*, *when*, *where*, and *what*.  
 (b) Tell a real or an imaginary account of one of the following. Outline *who*, *when*, *where*, and *what*. Let a pupil preside, with the class as a club.

1. How you celebrated Old Home Week.
2. How the last election passed off.
3. How your town held a Clean-up Week.
4. How you made a record at the last fair.
5. What happened at the circus.
6. How you won the game.
7. Why Lincoln Murray left the ball team.
8. What happened when you went out skating.
9. How your first party passed off.
10. Your last school entertainment.

**Letter 17. A Business Letter: One Sentence.**

In a letter to the editor of your newspaper tell in one sentence, the *who*, the *when*, the *where*, and the *what* of a happening that might be reported. Use business form. No introductory remarks are needed. Let the body of the letter be this one sentence.

**Criticism 36. Letter 17.**

Write the letters on the blackboard and criticize the form and the sentence structure. Are the *when* and the *where* properly subordinated to the *who* and the *what*?

**Game 8. A Spelling Bee.**

Let each pupil hand in a list of the words misspelled in his work so far this year. Divide the class into two sections; hold five-minute drills in spelling.

**Telling Anecdotes.** An *anecdote* is a short account of a single incident. It is always short and always one incident. Many anecdotes have humor. What gives the humor to the following anecdote? In what way is this anecdote like the account of a happening?

A Frenchman, translating one of Cooper's novels, came upon a statement that a man "tied his horse to a locust," meaning, of course, a locust tree. The Frenchman, who had never heard of a locust tree, translated the word "grasshopper." Then, thinking that this needed a little explanation, he wrote a footnote stating that in the United States grasshoppers grew to such amazing size that they were fastened in front of hotels and used for hitching horses to them. An edition with this statement was actually published.

An anecdote usually tells *who*, *when*, *where*, and *what*, and is always brief.

What helps to make the following anecdote interesting?

"Sam, dear," asked Mrs. Prouty, who had been away from home the greater part of July and August, "what is the matter with the garden?"

"I don't know," answered Sam humbly. "I haven't done anything to it."  
— *The Youth's Companion*.

In telling an anecdote try to imitate the various voices, if conversation is used. In writing an anecdote with conversation, be sure to use quotation marks.

**Conversation gives life to an anecdote.**

**Exercise 55. *A Clipping.***

Bring to class a newspaper or a magazine clipping of an anecdote in which conversation is used. Notice the quotation marks.

**Talk 23. *Telling an Anecdote.***

Make up an anecdote or find one to tell in class. Let a pupil preside, with the class as a club. Choose one of the following. Introduce conversation, if possible.

1. A joke on somebody.
2. The tables turned.
3. Something interesting about a prominent man.
4. An April-fool trick.
5. An anecdote about an animal.
6. A practical joke.
7. A joke retold from a magazine or a newspaper.

**The Fable.** In what respects is the following fable, written by a girl of thirteen, like the account of a simple happening or an anecdote?

Once upon a time there lived in a bureau drawer two families of mice. One family was proud and arrogant; the other was meek and lowly. In the drawer there were several boxes, in which the Owner kept her ribbons and laces.



The Proud and Arrogant Family had at once taken possession of the box that contained the softest and fluffiest laces. The Meek and Lowly Family contented themselves with one of the unpretentious boxes. One day the Owner of the drawer came in search of a particular piece of lace; and, perchance, the lace was in the box which the Proud and Arrogant Family had selected for their abode. In a moment their cozy nest was destroyed and they were scattered to the four ends of the bureau drawer. The Meek and Lowly Family, however, lived on contentedly in their less pretentious nest.

Moral: *Beware of selfishness, for it leadeth to destruction.*



The fable tells *who*, *when*, *where*, and *what*. It differs from the happening or anecdote in two particulars. A *fable* is a little story in which animals or things are made to reflect human qualities and actions; it teaches a lesson through the actions of the characters and ends with a moral. The names of the characters are usually capitalized. In the fable given above the two families of mice are personified, or raised to the plane of human beings.

### Theme 10. *A Fable.*

Write a fable, telling *who*, *when*, *where*, and *what*, and giving the moral. Use one of the following suggestions:

1. A mouse, a cat, a piece of cheese — perseverance.
2. A fox, a goose — curiosity.
3. A butterfly, a caterpillar — vanity.
4. A donkey, a wasp, a nest — stupidity.
5. A mule, a horse fly — stubbornness.
6. A lion, an eagle — friendship.
7. A dog, a cat — rivalry.

**Criticism 37. *The Fable in Theme 10.***

Exchange papers in class or write the fables on the blackboard for class criticism. Sign your name at the end of the paper of criticism and hand it with the original theme to the teacher.

1. *Neatness, penmanship, and spelling.*
2. *Characteristics of the fable.* Are the names of the characters capitalized? Can you pick out *who, when, where, and what*? Is the climax worthy of the effort? Does it really teach a moral? Is the moral placed at the end as in the model? Is conversation used? Is it placed in quotation marks? Is the fable interesting?

**The Monologue.** If the telephone had been used in colonial times, Paul Revere, instead of making his spectacular ride to warn the farmers of Lexington, might have sent the news over the wire much as the *Boston Journal* relates in the following:

"Hello? Give me — Hello? What's the matter with the line, Central? — Give me — I want Concord 381 — Concord — three — eight — one — yes, that's it. — Is that you, Concord? — This is Paul Revere. — No — Revere — Boston. — Well, never mind who I am. Just tell your folks that the British are landing here in Boston with a strong force. — Yes, that's it. And ring up Lexington, will you, and tell them. Thank you. Good-by!"

The monologue and the dialogue are both forms of direct discourse, but the *monologue* is a speech uttered by one person. One side of a telephone conversation is often a good monologue.

**A fictional monologue must be written with quotation marks.**

**Talk 24. *A Monologue: An Impersonation.***

Imagine yourself one of the following and make up an interesting monologue. Try to get the viewpoint of the selected subject. Use the pronoun *I*. Outline your details. Let a pupil preside, with the class as a club.

1. A Boy Scout tells about his most interesting hike.
2. An engineer tells of a narrow escape on a train.
3. The house cat tells about her night out.
4. The canary tells the sparrow about the time the cage was open.
5. If the Soldiers' Monument could speak!
6. The sparrow tells the canary about an adventure with a trap.
7. A sailor spins a yarn about his last trip.
8. The blind man tells the children about his walk down town.

**Game 9. *Words Associated.***

Write down in five minutes all the words you can associate with the following types:

- |                       |                         |
|-----------------------|-------------------------|
| 1. The Indian.        | 6. The pioneer.         |
| 2. The trained nurse. | 7. The fisherman.       |
| 3. The Chinaman.      | 8. The miner.           |
| 4. The sailor.        | 9. The baseball player. |
| 5. The soldier.       | 10. The dressmaker.     |

**Exercise 56. *A Monologue: A Telephone Conversation.***

Write a monologue by giving only one side of a telephone conversation. Leave two lines blank for the remarks of the other person. In class exchange papers and fill in the blanks. Make the remarks as funny as possible. Choose one of the following. Act out the best dialogue. See page 326.

1. A mother and a doctor.
2. A real estate agent and a prospective buyer.
3. A mistress and her cook.
4. A hunter and his guide.
5. A grocer and a housekeeper.
6. A traveler and the ticket agent.
7. A theater ticket-office clerk and a purchaser.
8. A Frenchman and the Steamship Company.
9. Yourself and an intimate friend.
10. A stutterer and a gossip.

**The Dialogue.** How does the selection on the opposite page differ from the telephone monologue on page 165?



The President had just seated himself to his morning's task, when the door softly opened, and Blossom, with downcast eyes, stood before him.

"Well, my child," he said kindly, "what do you want so bright and early in the morning?"

"Bennie's life, please, sir," faltered Blossom.

"Bennie! Who is Bennie?"

"My brother, sir. They are going to shoot him for sleeping at his post."

"Oh yes," — Mr. Lincoln ran his eye over the papers before him — "I remember. It was a fatal sleep. You see, child, it was at a time of special danger. Thousands of lives might have been lost by his culpable negligence."

"So my father said," replied Blossom, gravely; "but poor Bennie was so tired, sir, and Jemmie so weak. He did the work of two, sir, and it was Jemmie's night, not his; but Jemmie was too tired, and Bennie never thought about himself, that he was tired too."

"What is this you say, child? Come here."

Blossom went to him. He put his hand tenderly on her shoulder, and turned up the pale, anxious face toward his. She told her simple and straightforward story, and handed Mr. Lincoln Bennie's letter to read. He read it carefully; then, taking up his pen, wrote a few hasty lines, and rang his bell.

"Send this dispatch at once," he ordered.

The President then turned to the girl and said:

"Go home, my child, and tell that father of yours, who could approve his country's sentence, even when it took the life of a child like that, that Abraham Lincoln thinks the life far too precious to be lost. Go back; or — wait until to-morrow; Bennie will need a change after he has so bravely faced death; he shall go with you."

"God bless you, sir!" said Blossom. — *New York Observer*.

A *dialogue* is a conversation between two people. (1) Each speech is indented as a separate paragraph, and (2) it is in-



closed by quotation marks. If the speech is broken by the insertion of "said —," the parts of the speech must be cut off by quotation marks. In the dialogue between President Lincoln and Blossom select the words that tell you what you would do if you were to act out the scene. These constitute the *slight action*, or *byplay*. Which speech would you have to write before two pupils could act out this before the class?

Pictures that suggest conversation can be used for monologues and dialogues. Imagine how the person illustrated would reveal his character in his speech.

**Conversation must suit the characters.**

**Exercise 57. Word Study: Substitutes for "said."**

1. What distinction of *tone of voice* do the following words suggest?

|          |            |          |           |           |
|----------|------------|----------|-----------|-----------|
| chuckled | groaned    | jested   | shouted   | stormed   |
| drawled  | grumbled   | laughed  | snarled   | stuttered |
| droned   | grunted    | mumbled  | sneered   | taunted   |
| gasped   | insinuated | scolded  | snickered | whispered |
| growled  | jeered     | simpered | stammered | yelled    |

2. Select the words that imply *question* or *reply*:

|          |         |          |            |
|----------|---------|----------|------------|
| asked    | replied | answered | questioned |
| returned | queried | inquired | rejoined   |

3. What *mental attitude* is suggested by each of the following?

|            |           |           |            |          |
|------------|-----------|-----------|------------|----------|
| acquiesced | argued    | exclaimed | intimated  | objected |
| admitted   | assented  | hesitated | maintained | promised |
| agreed     | corrected | insisted  | nodded     | wondered |

**Theme 11. A Fictional Dialogue.**

Paragraph each speech and insert in each the words "said —," or similar words. Suit the speeches to the characters. Choose one of the following:

1. Two girls at a circus.
2. The little girl from the city and the farmer's wife.
3. When Dick met the President.
4. A boy at a blacksmith's shop.
5. A girl at the ribbon counter.
6. Interviewing the coach before a game.
7. The Boy Scout and the little old lady.
8. A Camp Fire Girl and the counselor.
9. A beautiful French doll and a rag doll.
10. The soda-water clerk and a thirsty child.

**Point of View.** Read the following accounts of the same event and observe how they differ :

Yesterday up in the mountains  
I had a frightful experience in a  
snowstorm. A mountain lion fol-  
lowed me —

Yesterday in a snowstorm up in  
the mountains young Tom Sawyer  
had a frightful experience. A  
mountain lion followed him —

In the selection on the left Tom Sawyer himself is telling about the adventure with the mountain lion. In the one on the right somebody else is telling about it. The *point of view* is the position from which you tell about a happening.



Let us suppose that you have the details of a good story in your head, a regular Arabian Nights story. In it are a genie, a brave Boy Scout, a lovely girl, a cruel Turk, a fierce dragon, and a sly young mouse. When you tell your story, are you going to look at it with the sly eyes of the young mouse or the cruel glance of the Turk, or the enchanting eye of the genie? You must



decide. From the point of view of each of the above, a good tale might be told, each tale being different from the others. In telling a personal experience, use the first person; in telling somebody else's experiences, use the third person.

**In telling a story decide on your point of view and keep to it.**

**Exercise 58.** *A Dramatic Dialogue: Imaginary Conversation.*

Write in dramatic form an imaginary conversation between two people. Place each speaker's name in the margin. Choose one of the following. Later, act out the best. See page 326 for suggestions.

1. Captain Kidd and Sherlock Holmes.
2. Evangeline Bellefontaine and Priscilla Alden.
3. Daniel Boone and Buffalo Bill.
4. Queen Elizabeth and Queen Isabella.
5. Aladdin and Robinson Crusoe.
6. Julius Cæsar and George Washington.
7. Christopher Columbus and Amerigo Vespucci.
8. Martha Washington and Pocahontas.
9. Nathan Hale and Major John André.
10. Abraham Lincoln and Thomas Jefferson.

**Talk 25.** *Point of View in a Story.*

Select one of the following. Put down (1) the point of view, (2) who, when, where, (3) what happened, with the details as subpoints. Let a pupil preside, with the class as a club.

1. Rover's adventure with the rat. (Rover's point of view.)
2. A narrow escape. (The fireman's point of view.)
3. What caused the crowd on F Street. (A newsboy's point of view.)
4. The adventure of the tin soldier. (Soldier's point of view.)
5. The fisherman and the turtle. (Turtle's point of view.)
6. The fight for Golden Gulch. (Indian's point of view.)
7. The hold-up at Harron's Hill. (Stage driver's point of view.)
8. The mix-up at the party. (The hostess's point of view.)
9. An Arabian Nights story. (A character pictured on page 169.)

**The Story of a Life.** The story of a life may be real or imaginary. An imaginary biography is written as if it were real. The writer should try to throw himself into the life of the imagined person or creature and get his point of view.

The following is a real biography, summarized in a single paragraph by a ninth grade pupil. How does this differ from one you may imagine?

Samuel Taylor Coleridge was born October 21, 1772 at a Devonshire village in England. His father was the vicar. Samuel was the youngest of nine sons. As a little boy, he spent most of his time in reading instead of in playing. His father died when he was very young, and as his folks were poor, Samuel was sent to Christ's Hospital, a charity school in London. Among his schoolmates was Charles Lamb, to whom he became much attached. Later, he went to Cambridge University. While he was there, he made up a plan to come to America and start a settlement on the banks of a river in Pennsylvania, but this plan was not carried out. He married at the age of twenty-three, but not happily. As he grew older, he began to use opium. His friends had to support him, for he had no means of making money except by his writings. While he was on a walking tour with Wordsworth and his sister Dorothy, Coleridge wrote "The Ancient Mariner" to help to pay the expenses of the trip. He wrote a great many other poems, but "The Ancient Mariner" is considered his best. He was a very fascinating man, and was greatly admired by all his friends. He died in 1834.

**A real biography presents the facts.**

In giving the condensed biography of any literary man it would be necessary to look up the following facts in an encyclopedia or in some other book of reference :

When and where born.

Education.

First writings.

Positions held, career.

Domestic life.

Most important writings.

Honors.

Death.

After the facts are gathered under these main heads of the outline, you should decide which points can be covered in one sentence, and which will require two sentences or more.

**Give the facts in the best order.**

**Letter 18.** *What a Day Would Be Like.*

Put yourself in the place of one of the following characters and write a friendly letter telling what a day would be like. Use the first person, as if you were impersonating the character.

1. A frontiersman's daughter in colonial days writes to a girl friend in England.
2. An animal trainer writes to a chum about his life.
3. An organ grinder writes to his little daughter in Italy about his life in America.
4. A monk at an Alpine monastery writes to another monk about a rescue by a St. Bernard dog.
5. A peddler writes to his mother about his first trip through your county.
6. A keeper of a country store writes to a friend in the city.
7. The daughter of a lighthouse keeper writes to a girl chum inland.
8. A college girl writes to her father about her first day at college.
9. A visitor to your community writes about her impressions.
10. A chauffeur writes to a friend in Ireland about his last trip.

**Criticism 38.** *Letter 18.*

Read the letters aloud in class and discuss the following :

1. Are the details true to the life portrayed?
2. Does the writer throw herself (or himself) into the account?
3. Is the account interesting?

**Talk 26. *The Story of a Life.***

Use the outline on page 172 for (a). Consult an encyclopedia or a history of American Literature. Let a pupil preside, with the class as a club. Select (a) or (b).

(a) *A Literary Man.* Select one of the following and give a summary of his life:

- |             |               |             |
|-------------|---------------|-------------|
| 1. Bryant   | 4. Holmes     | 7. Lowell   |
| 2. Cooper   | 5. Irving     | 8. Poe      |
| 3. Franklin | 6. Longfellow | 9. Whittier |

(b) *The Story of Columbus:* Boyhood, efforts to get aid, voyage, land, other discoveries, reception by the king and the queen, other voyages, troubles, and death.

**THE SHORT STORY WITH PLOT**

**What is Plot?** Read the introduction and the conclusion of the following ghost story:

*[The beginning of the story]*

"To look at," said the sergeant-major, fumbling in his pocket, "it's just an ordinary little paw, dried to a mummy."

He took something out of his pocket and proffered it. Mrs. White drew back with a grimace, but her son, taking it, examined it curiously.

"And what is there special about it?" inquired Mr. White as he took it from his son, and having examined it, placed it upon the table.

"It had a spell put on it by an old fakir," said the sergeant-major, "a very holy man. He wanted to show that fate ruled people's lives, and that those who interfered with it did so to their sorrow. He put a spell on it so that three separate men could each have three wishes on it." . . .

He took the paw, and dangling it between forefinger and thumb, suddenly threw it upon the fire. White, with a slight cry, stooped down and snatched it up.

"Better let it burn," said the soldier solemnly.

"If you don't want it, Morris," said the other, "give it to me."

"I won't," said his friend doggedly. "I threw it on the fire. If you keep it, don't blame me for what happens. Pitch it on the fire again like a sensible man."

The other shook his head and examined his new possession closely. "How do you do it?" he inquired.

"Hold it up in your right hand and wish aloud," said the sergeant-major, "but I warn you of the consequences."

"Sounds like the Arabian Nights," said Mrs. White, as she rose and began to set the supper. . . .

[*The end of the story*]

The knocking ceased suddenly, although the echoes of it were still in the house. He heard the chair drawn back and the door opened. A cold wind rushed up the staircase, and a loud wail of disappointment and misery from his wife gave him courage to run down to her side, and then to the gate beyond. The street lamp flickering opposite shone on a quiet and deserted road.

— W. W. JACOBS: *The Monkey's Paw*.

From "The Lady of the Barge." Copyright, 1902, by Dodd, Mead and Company.

What three wishes did the holder of the monkey's paw make? What caused the knocking? Why did it disappear so suddenly? The rest of the story will answer these questions. Why do you wish to read more of the story?

Read the following introduction and conclusion of another story:

[*The beginning*]

"Old and young we dream of graves and monuments," murmured the stranger youth. "I wonder how mariners feel when the ship is sinking, and they, unknown and undistinguished, are to be buried together in the ocean — that wide and nameless sepulchre?"

For a moment so engrossed were they that a sound abroad in the night, rising like a roar of a blast, had grown broad,

deep, and terrible, before the fated group were conscious of it. The house and all within it trembled; the foundations of the earth seemed to be shaken, as if this awful sound were the peal of the last trump[et]. Young and old exchanged one wild glance, and remained an instant, pale, affrighted, without utterance, or power to move. Then the same shriek burst simultaneously from all their lips. . . .

[*A paragraph near the end*]

The next morning, the light smoke was seen stealing from the cottage chimney up the mountain side. Within, the fire was yet smouldering on the hearth, and the chairs in a circle around it, as if the inhabitants had but gone forth to view the devastation . . . and would shortly return, to thank Heaven for their miraculous escape. All had left separate tokens, by which those who had known the family were made to shed a tear for each. Who has not heard their name? The story has been told far and wide, and will forever be a legend of these mountains. Poets have sung their fate.

— NATHANIEL HAWTHORNE : *The Ambitious Guest*.

By permission of the publishers, Houghton Mifflin Company.

What was the terrible cry the family made? Where had they disappeared? What disaster had come upon them? Why were they not in the house the next day?

A short story with plot opens with something that excites curiosity. At the close there is a reversal of the situation — something has happened. The reporter tells exactly what happened in the order in which it happened. The short-story writer, on the other hand, shifts events into an artificial order or holds back information, so that *suspense* is aroused, a curiosity to know how the story will end.

**Plot is the struggle brought about by some obstruction in the way of the hero or the heroine that causes suspense and a reversal of situation.**



**Game 10. Consequences: Plot-Building.**

The game is played in five stages: (1) who, (2) when, (3) where, (4) what happened, and (5) the result. Each pupil takes a sheet of paper and as the teacher announces, "Who," writes on his paper the character he selects for his story. Papers are turned back to cover the writing, and passed to the left. Pupils write "when" the story took place, fold the paper back, and pass it to the left. This is done for each of the questions. At the end there are five different entries on each sheet and the outline suggests a story; as,

|                                                                                          |
|------------------------------------------------------------------------------------------|
| Father and two boys<br>In the summer of 1919<br>On the ocean<br>Narrow escape<br>Rescued |
|------------------------------------------------------------------------------------------|

**Exercise 59. Analysis of a Short Story.**

Read a short story aloud in class and discuss some of the following questions:

1. Is the *title* brief, apt, attractive, appealing?
2. What is the *main idea* of the story? In developing this idea, does the writer focus upon plot, characters, some emotion, or locality? Does the story make a single strong impression? Can it be read easily at one sitting? Does it appeal to juvenile or adult readers?
3. What is the *setting*: time and place? Is description introduced in a way that wearies the reader? How is setting built up?
4. Which are the major *characters*, and how do they contribute to development of the plot? Are they clearly drawn? Are they true to life or overdrawn? Do they speak naturally? Is the conversation vivid, suitable, and given with dramatic effect? Are the characters described in detail, by suggestion, or through their own words and actions?

5. Is the *plot* unified? — Does each incident form a part? Is the plot consistent; original or hackneyed; probable or improbable; strong or weak? How does the author create suspense? What is the difficulty at the beginning? What acts as obstacle? How does this gradually yield to a solution? Does the story observe the unities of time, place, and action? The ideal short story represents a crisis of some sort that takes place at a single time (unity of time) and at a single spot (unity of place). All good stories observe unity of action.
6. In what lies the appeal of the story? What feeling does it arouse? humor? 'pity? sympathy? Should you call the treatment lifelike? Do you want to read other stories by the same author?
7. Is the story a detective, a mystery, a love, a humorous, an adventure, or a surprise type of story? If none of these terms apply to it, find a term that does.

From Bolenius's "Teaching Literature in the Grammar Grades and High School." By permission of the publishers, Houghton Mifflin Company.

**Emotional Appeal in the Short Story.** There is one thing more that a good short story will have. See whether you can discover this quality in the following incident:

Hereward got on board last, leading the mare by the bridle.

"Swim, good lass!" said he, as they pushed off; and the good lass, who had done it many a time before, waded in and was soon swimming behind. Hereward turned, and bent over the side in the darkness. There was a strange gurgle, a splash, and a swirl. He turned and sat upright again. They rowed on.

"That mare will never swim all the way to Well," said one.

"She will not need it," said Hereward.

"Why!" said Torfrida, feeling in the darkness, "she is loose. What is this in your hand — your dagger — and wet?"

"Mare Swallow is at the bottom of the sea. We could never have got her to Well."

"And you have —" cried a dozen voices.

"Do you think that I would let a Frenchman — ay, even William's self — say that he had bestridden Hereward's mare?"

None answered: but Torfrida, as she laid her head upon her husband's bosom, felt the great tears running down from his cheek on to her own.

None spoke a word. The men were awe-stricken. There was something despairing and ill-omened in the deed. And yet there was a savage grandeur in it, which bound their savage hearts still closer to their chief.

And so mare Swallow's bones lie somewhere in the peat unto this day. — KINGSLEY: *Hereward the Wake*. (*Adapted.*)

**A good story usually has dominant tone or emotional appeal.**

**Exercise 60. A Clipping.**

Bring to class a newspaper clipping that might furnish a plot for a short story.

**Review of Narration.** In writing narration observe the following suggestions:

1. *Choose the kind of narration*, whether simple narration or a story with plot.
2. *Outline the details.* An account of a happening gives *who*, *when*, *where*, and *what*. In a short story the details fall into four groups: an introductory incident, revealing the characters and setting; developing incidents, rising in interest; a climax, the big incident or point of the whole story; and a brief conclusion, which tells how it turns out.
3. *Introduce an obstacle* early, and thus get suspense.
4. *Use short sentences* to show action and make the account vivid. Use definite verbs.
5. *Waste no time in explanation.* Let speech and action tell the story.
6. *Use conversation.* Always indent the separate speeches and inclose them in quotation marks. Make the speech suit the character.

The secret of telling a story so that the reader gets a complete and clear vision of it is to have the clearest sort of vision yourself, before you write. The short-story writer creates his characters before he writes. In his mind's eye he sees them go through the experiences that form the plot of the story.

**Long Theme 1.** *A Short Story.* (Several assignments.)

(a) Outline the characters; place and time; incidents, climax, end.

(b) Write the following four parts of a story:

1. The opening incident (characters and setting).
2. Developing incidents (rising interest).
3. Climax (point of highest interest).
4. Conclusion (the way it turns out).

**Criticism 39.** *Long Theme 1.*

Exchange papers. Select the details that you think constitute the four parts of the story. Are the characters vivid? Is conversation indented and marked with quotation marks? What is the setting? What tone pervades the story? Is there suspense? What is the obstacle? Does the story hold your interest?

**Criticism 40.** *Revision of a Story.*

Rewrite *Long Theme 1.*

**Talk 27.** *A Symposium.*<sup>1</sup>

Let a pupil preside, with the class as a club. Select (a) or (b). Divide the following topics among the class. Look in a mythology or a geography for information. Outline your talk.

<sup>1</sup> This assignment should be made several weeks ahead so that pupils may have time to do some real research. The actual giving of the talks, however, should occupy one period, for by confining himself to the outline the speaker can summarize what he has found out or tell his part of the story.

(a) *The Iliad and the Odyssey Retold.*

- |                                       |                                         |
|---------------------------------------|-----------------------------------------|
| 1. The Decision of Paris.             | 14. Fall of Troy: Its Results.          |
| 2. The Treachery of Paris.            | 15. The Lotus Eaters.                   |
| 3. The Oath of the Suitors.           | 16. Adventures with the One-eyed Giant. |
| 4. Troubles.                          |                                         |
| 5. Advent at the Trojan Shore.        | 17. The Bag of the Winds.               |
| 6. Wrath of Achilles.                 | 18. The Enchantment of Circe.           |
| 7. Duel of Menelaus and Paris.        | 19. On the Borderland of Hades.         |
|                                       | 20. Outwitting the Sirens.              |
| 8. Hector, the Trojan Hero.           | 21. Escaping from Scylla and Charybdis. |
| 9. Revenge of Achilles.               |                                         |
| 10. Death of Achilles.                | 22. Stealing the Cattle of the Sun.     |
| 11. Prophecy: the Arrows of Hercules. | 23. Ulysses and Calypso.                |
|                                       | 24. Story of the Petrified Ship.        |
| 12. Theft of the Palladium.           | 25. First News of Home.                 |
| 13. Strategy of Wooden Horse.         | 26. Queen Penelope's Web.               |

(b) *A Symposium of the States.* Give (1) the nickname, (2) the location, (3) the physical features, (4) the chief cities, and (5) the products of the state you select.

**Dramatization 3. A Scene from Homer.**

For your favorite scene write (1) your idea of the place where it would be laid (the *setting*); (2) the names of the participants (the *characters*); and (3) the speeches made by the different persons (the *dialogue*). See pages 322 to 328.

**Review Drill and Discussion.**

1. *Topics.* See "Table of Contents."
2. *Definitions.* Narration, indicative, subjunctive, and imperative mood, auxiliary, infinitive, gerund, participle, conjugation, principal parts, telegram, night letter or lettergram, day letter, anecdote, fable, monologue, dialogue, point of view, short story, plot, suspense.
3. *Good Form.* Telegrams, night letters, types of narration.
4. *Rules.* Mood, auxiliaries, use of verbs.
5. *Lists.* Accents in pronunciation, word study.

## V. HOW TO MAKE WORD PICTURES

PICTURES have always interested the human race. The very first writing — the hieroglyphics of the Egyptians — was in the form of pictures. On the tombs of the ancient Egyptian kings may be seen to-day in pictures the record of their life six thousand years ago.



*Description* is the process of making pictures by means of words. The picture made in the mind is called an *image*. *Imagination* is the power to create mental pictures, or images.

### WORDS THAT DESCRIBE

**Facts about Adjectives and Adverbs.** Notice the function of the italicized words in the following sentences:

The girl's song was *beautiful*.

The girl sang *beautifully*.

Adjectives and adverbs are the parts of speech that describe or limit. They differ in the kind of word that they describe: the adjective (*beautiful*) describes, or modifies, a noun or a pronoun; the adverb (*beautifully*) modifies a verb, an adjective, or another adverb.

Adjectives fall into two large classes: (1) *descriptive adjectives*, which describe by telling a quality, and (2) *limiting adjectives*, which describe by narrowing down. Words like

*black*, *beautiful*, and *long* are descriptive adjectives; but words like *a*, *an*, *the* (the articles), *first*, *second*, *one*, and *two* (the numerals), *this*, *that*, *these*, and *those* (the demonstrative adjectives), and *each*, *some*, *any*, *many*, *such*, etc. (the pronominal adjectives) are limiting adjectives.

The difference between a pronominal adjective and an indefinite pronoun is that the *pronominal adjective* modifies a noun and the *indefinite pronoun* stands alone.

*Pronominal adjective:* Each boy is present.

*Indefinite pronoun:* Each is present.

Adverbs either modify or modify and connect. Adverbs that both modify and connect are called *relative* or *conjunctive adverbs*.

*Modifies:* The child cried *bitterly*.

*Modifies and connects:* I skated *where* the ice was thick.

Which words do the adverbs *bitterly* and *where* modify? What does *where* connect?

An adverb can express any of the following ideas:

|                                 |                                       |
|---------------------------------|---------------------------------------|
| <i>Place:</i>                   | I live <i>here</i> .                  |
| <i>Motion or direction:</i>     | He looked <i>up</i> .                 |
| <i>Time:</i>                    | They left <i>yesterday</i> .          |
| <i>Succession:</i>              | She recited <i>next</i> .             |
| <i>Manner and quality:</i>      | She spoke <i>gently</i> .             |
| <i>Degree and measure:</i>      | Thank you <i>very</i> much.           |
| <i>Affirmation or negation:</i> | Yes, I will do it.                    |
| <i>Conclusion in reasoning:</i> | <i>Therefore</i> the bill was passed. |
| <i>Joining:</i>                 | I know <i>why</i> you came.           |

In the sentences at the top of page 183 how do the three words in the first column differ? in the second? in the third?

In these sentences we notice that the adjective *tall* and the adverbs *cleverly* and *well* show, by a change in form, a change in the degree of meaning. This is called *comparison*.

|                                                |                                                                          |                                             |
|------------------------------------------------|--------------------------------------------------------------------------|---------------------------------------------|
| Ned is <i>tall</i> .                           | Ellen sketches <i>cleverly</i> .                                         | James talks <i>well</i> .                   |
| Jack is <i>taller</i> than Ned.                | Grace sketches <i>more cleverly</i> than Ellen.                          | Fred talks <i>better</i> than James.        |
| George is the <i>tallest</i> boy in the class. | Dorothy sketches the <i>most cleverly</i> of all the girls in the class. | William talks the <i>best</i> in the class. |

There are three degrees of comparison: *positive*, used in describing without comparing; *comparative*, used in comparing two persons or things; and *superlative*, used in comparing three or more persons or things. The comparative and the superlative degrees are formed in three ways: (1) by adding *er* and *est* to the positive form of the word; (2) by prefixing the words *more* and *most* (or *less* and *least*), and (3) by using different words.

In forming the comparative and the superlative degrees with the endings *er* and *est*, notice that adjectives ending in *e* drop this letter before adding *er* and *est*, as, *pure*, *purer*, *purest*; adjectives ending in *y* change *y* to *i* before the endings *er* and *est*; as, *dry*, *drier*, *driest*; adjectives having a short vowel and ending in a simple consonant double the consonant before *er* and *est*; as, *hot*, *hotter*, *hottest*.

| POSITIVE  | COMPARATIVE    | SUPERLATIVE     |
|-----------|----------------|-----------------|
| brave     | braver         | bravest         |
| beautiful | more beautiful | most beautiful  |
|           | less beautiful | least beautiful |
| good      | better         | best            |
| much      | more           | most            |

**The Correct Use of Adjectives and Adverbs.** To avoid mistakes in the use of adjectives and adverbs, study the following rules:



1. Some words, like *fast*, *loud*, and *long*, are used either as adjectives or as adverbs, but most adverbs are formed by adding *ly* to the adjective. Do not use the adjective form where the adverb form is needed. Say, "She sings *beautifully*" (not "beautiful").

2. Write a proper adjective with a capital letter; as, *American*, *English*, *German*, *French*, etc.

3. Use the right degree of comparison. The comparative degree applies to two; the superlative degree, to more than two. Say, "She is the *older* of the two girls" (not "the oldest"). If the comparison is made with others of the same class, the word *other* should be used to exclude the person or the thing spoken of; as, "She is older than any *other* girl in the class" (not "than any girl").

4. Use the correct forms in irregular comparisons; as, *bad*, *worse*, *worst*; *ill*, *worse*, *worst*.

5. Do not use *er* and *est* with words of more than two syllables. Say, "*more (most) beautiful*." With words of two syllables use the form that sounds better. Say, "*prettier*," "*more patient*."

6. Do not use a double comparison. Say, "This is *neater* than that" (not "more neater").

7. *A* and *an* are used indefinitely; *the* is used when something definite is spoken of; as, "I have *a* book" (any book) and "I have *the* book" (a particular book).

8. *A* precedes words with a consonant sound, but *an* precedes words with a vowel sound; as, "*a* horse," "*an* egg."

9. When separate things or persons are meant, the article must be repeated; as, "She had *a* red and *a* white dress" (not "a red and white dress").

10. The article *a* is not needed before a general word or a type; as, "That is the kind of rose I mean" (not "the kind of a rose").

11. Before a verbal noun followed by *of*, the article should be used; as, "*The* planting of these flowers was hard work" (not "planting of these flowers").

12. After the verbs *be*, *become*, *grow*, *look*, *taste*, *smell*, *feel*, *seem*, *appear*, the adjective is used to denote a quality of the subject; as, "The rose is *beautiful*," "He became *strong*," "The child has

grown *large*," "She looks *pretty*," "This cake tastes *bitter*," "The tuberoses smell too *sweet*," "The room feels *cold*," "The plan seems *wise*," and "She appears *strong*." With these verbs the adverb is used to show the manner of the act; as, "He looked *quickly*," "She felt the disgrace *keenly*." It is impossible for food to "taste badly," because it has not the power to taste.

13. Demonstrative and pronominal adjectives agree in number with the words they modify; as, "I like *this* (or *that*) kind," "Let *each* person take *his* books" (not "their books"). Use *these* and *those* only with plural nouns; as, "*These* kinds" (not "these kind," "those kind").

14. Adverbs — particularly *only*, *also*, *more*, and *too* — should be placed near the words they modify, to prevent *ambiguity*, which is obscurity of thought. "I *only* lent the book to John" differs in meaning from "I lent the book *only* to John."

15. Avoid the double negative for a negative statement. Two negatives cancel each other. Say, "I *know nothing* about it" or "I *don't know anything* about it" (not "don't know nothing").

16. The use of the word *like* as a conjunction is a provincialism and should be avoided. Say, "She talks *as* I do" (not "like I do").

17. Some people attach the words *up*, *down*, *back*, and *over*, where they are not needed; as, "hurry *up*," "fasten *up*," "mix *up*," "freshen *up*," "open *up*," "descend *down*," "ascend *up*," "cross *over*," and "return *back*." The last three italicized words are already implied in the verbs.

18. Sometimes *not* is used in a way that is unnecessary. Say, "I came to see if I could get a ticket" (not "if I could not get a ticket").

19. The adverbs *worse*, *all right*, *almost*, and *badly* are often misused. Do not use *worse* when you mean *more*. Say, "I dislike summer *more* than winter" (not "worse than winter"). Write *all right* (not "alright" or "allright"), and remember that this expression belongs to informal speech rather than to writing. Do not use *most* for *almost*. Say, "This work is *almost* done" (not "is

most done"). Do not use *badly* for *very much*. Say, "I wanted to sing *very much*" (not "to sing badly").

20. With the demonstratives *this* and *that*, *these* and *those*, do not combine the words *here* and *there*, because *this* and *these* imply "near at hand" (here), and *that* and *those*, something "farther removed" (there). Say, "*This* book is mine" (not "this here book"), "I like *that* house" (not "that there house").

### Criticism 41. *The Correct Use of Adjectives and Adverbs.*

Select the correct forms in the following sentences :

1. Cut the apple into two parts and give me the (smallest, smaller).
2. That is not the (kind of, kind of a) book I wanted.
3. I wonder if I (cannot, can) help you.
4. Across the river stands a boot and (shoe, a shoe) factory.
5. I don't like (these, this) kind of dessert.
6. To human beings (only) has been given (only) the ability to talk (only).
7. He wanted (very much, badly) to go.
8. The cabbage smells (badly, bad) in the house.
9. What (kind of, kind of a) horse did he buy?
10. He is (worse, more) afraid of bears than wolves.
11. She was (most, almost) drowned but later felt (alright, alright, all right).
12. There were a Yale and (Harvard, a Harvard) man as rivals.
13. Every one of them felt (their, his) responsibility.
14. He (returned, returned back) to the house.
15. The fruit tastes (bitter, bitterly) to me but it looks ripe.
16. The valedictorian is brighter than (any, any other) pupil in the class.
17. She looks (pleasantly, pleasant) but I know that she feels (bad, badly), because she took some medicine.
18. A brown and (white, a white) dog were engaged in a fight.
19. Mother (opened up, opened) a can of peaches.
20. He spoke (sharp, sharply) to the people.
21. I don't need (any, no) pencils.
22. This is the (worst, worst) case on record.
23. This can be done (easily, easy) in (an, a) hour.

**Phrases and Clauses as Describers.** Notice how phrases and clauses are used in the following examples :

|         | ADJECTIVE USE                                                                                    | ADVERBIAL USE                                                                                                                              |
|---------|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| Phrases | The owner of <i>the house</i> is ill.<br>He of <i>all the family</i> alone contributed.          | She went <i>to the country</i> .<br>This is the prettiest <i>of all</i> .<br>He spoke the best <i>of all</i> .                             |
| Clauses | The owner, <i>who just purchased the house</i> , is ill.<br>He <i>who conquers</i> wins fortune. | John fell <i>where the road turned</i> .<br>Mary is polite <i>because she knows it pays</i> .<br>Nancy sang more softly <i>than Mary</i> . |

As we learned on page 113, phrases and clauses may do the work of adjectives and adverbs. An adjective phrase or clause may modify a noun or a pronoun ; an adverbial phrase or clause may modify a verb, an adjective, or another adverb.

The most common adjective clause is the *relative clause*, which modifies an antecedent. Adverbial clauses may express a variety of ideas : *cause, comparison, concession, condition, degree, manner, place, purpose, result, and time*.

To prevent ambiguity or misunderstanding, phrases and clauses should usually be placed near the words that they modify.

#### Criticism 42. *Phrases and Clauses as Modifiers.*

Correct the following sentences :

1. A church stands across the street from our house which has five stained glass windows.
2. The poor man stood begging on the corner with only one leg.
3. The first thing was a sharp-edged tool that the man needed.
4. The exact time was never found out when the accident occurred.
5. A man is called a philanthropist that gives to the poor.

6. Behind the wall of soldiers stood a line.
7. The man rested having grown weary in the shade.
8. He found a book that he did not understand containing a language.
9. General Brown who never expected defeat was a man.
10. Before beginning he selected a good site for it to build a barn.
11. The Indian came out stealthily to see if any one was passing from behind a tree.
12. Jones and Brown having signed a contract the work may now be commenced that is binding on both of them.
13. We regret to state that a mad dog bit the president of the bank and several other dogs.
14. This monument is erected to the memory of James Anderson accidentally shot as a mark of affection by his brother.
15. A bookcase was sent to a man that was filled with books by the name of Daniels.

### Game 11. *An Alphabet Game with Adjectives.*

Begin at one end of the class and let each in turn give an adjective beginning with a letter of the alphabet in order. If a pupil cannot think of the adjective for his letter, let the teacher count five, and then give the chance to the next pupil. Such a list as the following is a good test of vocabulary: *anxious, brave, clean, dear, easy, funny, good, high, inky, jolly, keen, lazy, merry, new, open, poor, queer, rich, sad, tall, useful, vain, wise, young, zealous.*<sup>1</sup>

At another time go the round with adjectives in *a* or any other letter.

**The Distinguishing Features of Words.** How do the following pairs of words differ?

|         |         |
|---------|---------|
| ac'cent | accent' |
| ascent  | assent  |
| assure  | azure   |

<sup>1</sup> Before the game is played a second time some pupil usually finds in the dictionary an adjective beginning with *x*; as, "xerotic" (dry), "xyloid" (resembling wood).

## Distinguishing Features of Words 189

We see that one word is distinguished from another in speech by its pronunciation, and in writing by its spelling and sense. By sharpening the *z* sound in *azure* and slightly changing the accent, the word may easily be mistaken for *assure*. The *s* and *c* confused by a printer in setting up the words *assent* and *ascent* may change the meaning of a sentence.

The following words are often mispronounced :

### 1. *Silent letters not to be pronounced.*

|                 |                   |                  |                  |                  |
|-----------------|-------------------|------------------|------------------|------------------|
| <u>a</u> lmond  | che <u>s</u> tnut | H <u>u</u> ghes  | o <u>f</u> ten   | sa <u>l</u> mon  |
| a <u>l</u> ms   | g <u>h</u> erkin  | ist <u>h</u> mus | ps <u>a</u> lm   | sub <u>t</u> le  |
| ast <u>h</u> ma | h <u>e</u> irloom | kil <u>n</u>     | ps <u>y</u> chic | to <u>w</u> ards |

### 2. *Hard combinations of consonants.*

|                      |                     |                    |                 |                  |
|----------------------|---------------------|--------------------|-----------------|------------------|
| as <u>ph</u> yxia    | ch <u>ry</u> salis  | dip <u>h</u> thong | Psy <u>ch</u> e | s <u>i</u> xth   |
| cate <u>ch</u> ism   | de <u>p</u> ths     | len <u>g</u> th    | ry <u>th</u> m  | sp <u>a</u> sm   |
| ch <u>a</u> sm       | diap <u>h</u> amous | nap <u>h</u> tha   | sch <u>i</u> sm | s <u>ph</u> ere  |
| chiro <u>p</u> odist | diap <u>h</u> ragm  | ph <u>l</u> egm    | scio <u>n</u>   | sph <u>i</u> nx  |
| chiva <u>l</u> ry    | dip <u>h</u> theria | pr <u>i</u> sm     | sh <u>r</u> ub  | stre <u>n</u> gh |

### 3. *Words with the z (not s) sound.*

|                 |                  |                    |                    |                      |
|-----------------|------------------|--------------------|--------------------|----------------------|
| cous <u>i</u> n | disc <u>er</u> n | mu <u>s</u> eum    | po <u>i</u> son    | resig <u>n</u> ation |
| cruis <u>e</u>  | Isra <u>el</u>   | newspap <u>e</u> r | premise (v.)       | surpr <u>i</u> se    |
| demis <u>e</u>  | Mos <u>e</u> s   | perus <u>e</u>     | presid <u>e</u> nt | vis <u>i</u> t       |

### 4. *Words with the s (not z) sound.*

|                    |                   |                    |                   |                     |
|--------------------|-------------------|--------------------|-------------------|---------------------|
| decis <u>i</u> ve  | effus <u>i</u> ve | exclus <u>i</u> ve | illus <u>i</u> ve | indecis <u>i</u> ve |
| diffus <u>i</u> ve | evas <u>i</u> ve  | explos <u>i</u> ve | incis <u>i</u> ve | precis <u>e</u>     |

### 5. *Words with the sound of ng.*

|                  |         |                      |                    |                  |
|------------------|---------|----------------------|--------------------|------------------|
| anch <u>o</u> r  | banquet | conquer <u>o</u> r   | isingl <u>a</u> ss | languis <u>h</u> |
| anxi <u>e</u> ty | concord | incongru <u>o</u> us | languag <u>e</u>   | Lincol <u>n</u>  |

**Pronunciation and spelling distinguish one word from another.**

**Exercise 61.** *A Pronunciation Drill: Consonants.*

Note the weak point in each word on page 189.

**Exercise 62.** *Spelling and Definition.*

See the list on page 189.

**Criticism 43.** *Punctuation: Fictional Dialogue.*

Rewrite the following. Insert quotation marks, capitals, and other marks of punctuation. Review pages 26 to 29. Give your reasons for the various changes.

have you ever noticed which of the street signs over the shop doors are the most attractive of attention

I have never given the matter a thought I said

there is a game of puzzles he resumed which is played upon a map one party playing requires another to find a given word the name of town river state or empire any word in short upon the motley and perplexed surface of the chart a novice in the game generally seeks to embarrass his opponents by giving them the most minutely lettered names but the adept selects such words as stretch in large characters from one end of the chart to the other these like the over largely lettered signs and placards of the street escape observation by dint of being excessively obvious

— POE: *The Purloined Letter.*

**Talk 28.** *Giving a Report: Word Study.*

Divide the following words among the class. (1) Look up the meanings in the dictionary; (2) tell the class how the words are often confused.

- |                                   |                               |
|-----------------------------------|-------------------------------|
| 1. aware, conscious               | 4. contemptible, contemptuous |
| 2. barbarian, barbaric, barbarous | 5. continual, continuous      |
| 3. bodily, corporal, corporeal    | 6. cunning, cute              |
|                                   | 7. deadly, deathly            |

- |                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 8. defective, deficient<br>9. effective, efficient<br>10. eligible, illegible<br>11. exceptionable, exceptional<br>12. fashion, style, vogue<br>13. formally, formerly<br>14. healthful, healthy<br>15. ingenious, ingenuous<br>16. intelligent, intelligible<br>17. insane, mad, crazy | 18. leave, let<br>19. liable, likely, apt<br>20. old, venerable, antiquated<br>21. oral, verbal<br>22. part, portion, piece<br>23. pitiable, pitiful, piteous<br>24. practicable, practical<br>25. sociable, social<br>26. unique, single, sole<br>27. victory, conquest, triumph |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**Words that Make Vivid Pictures.** Which of the following sentences makes a picture?

They jogged down the street in an old market wagon drawn by a pair of mules.

They came down the street in an old vehicle drawn by two quadrupeds.

The sentence on the right fails to make a picture because it uses general terms and not the names of the special kinds or varieties. A quadruped could be an ox, a donkey, a horse, a mule, a goat, or an elephant — anything with four legs.



A vehicle could be an omnibus, a hansom, a surrey, a taxicab, a buggy, or a dog cart. The reader cannot make a definite picture from general words like *vehicle* and *quadruped*.





Observe how definite words are used by Irving in his picture of a group, and by a class in their imitation of the same sentence. These definite words are often called *specific*.

At the end of a lane there was an old, sober-looking servant in livery, waiting for them; he was accompanied by a superannuated pointer, and by the redoubtable Bantam, a little old rat of a pony, with a shaggy mane and long rusty tail, who stood dozing quietly by the road-side, little dreaming of the bustling times that awaited him.

— IRVING.

With the squire were a mild-looking attendant and an incessant chatterbox, a magpie of a boy, with a little tight coat and a jaunty cap on the side of his head, who sat by the window of the railway compartment, restlessly questioning his father about the new school, little dreaming that old Doctor Crabtree took a special delight in "squelching" boys of his type.

**Choose specific words to make a vivid picture.**

**Exercise 63. Classification: Genus and Species.**

Classify the following words under appropriate heads which give the general description, or genus:

|            |          |            |            |
|------------|----------|------------|------------|
| apple      | triangle | lion       | spider     |
| chair      | rose     | peach      | sofa       |
| hexagon    | novel    | square     | monkey     |
| bed        | noun     | daisy      | sphere     |
| plate      | cup      | stagecoach | adjective  |
| buggy      | eagle    | potato     | bureau     |
| dictionary | cherry   | lemon      | gravy bowl |
| newspaper  | verb     | lily       | carrot     |
| cab        | corn     | bowl       | turnip     |

**Game 12. Specific Words.**

(a) For five minutes in class write a list of definite words, or varieties, under one of the following heads:

- |              |                |           |                      |
|--------------|----------------|-----------|----------------------|
| 1. vehicles. | 3. buildings.  | 5. money. | 7. vessels on water. |
| 2. birds.    | 4. amusements. | 6. dogs.  | 8. occupations.      |

(b) What noise does each of the following animals make?

Bull, cat, chicken, cow, crow, dog, duck, elephant, horse, lamb, lion, pig, snake, turkey, wolf.

**How Figures of Speech Give Vividness.** Why are the following sentences vivid? Express the ideas literally and see which is the more effective, your version or the author's.

(a) The sleeping city was absolutely still ; a company of white hoods, a field of little alps below the twinkling stars.

— STEVENSON.

(b) Old Baltus Van Tassel moved about among his guests with a face dilated with content and good humor, round and jolly as the harvest moon.

— IRVING.

(c) Seen at a little distance as she walked across the churchyard and down the village, she seemed to be attired in pure white, and her hair looked like the dash of gold on a lily.

— GEORGE ELIOT.

(d) Big Meadow lies in a shallow cup. It is exactly like a lake, only the waters are the green grass, arms of which reach among and around wooded knolls, like bays and estuaries. A forest surrounds it, and hills surround the forest, and mountain peaks the hills.

— STEWART EDWARD WHITE.

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Figures of speech seize upon striking resemblances or contrasts and thus increase the effectiveness of the original idea. During the growth of our language many metaphors have become a part of ordinary speech. Such expressions as "pigeon-toed" and "dovetail" are now used without the force that attended their first use.

When you begin a certain figure of speech, do not change that idea until it is completed. Orators have been known, at

the beginning of their speeches, to liken this nation to a ship of state, and at the end to speak of its plodding its way across the arid desert. Such confusion of ideas is called a *mixed metaphor*.

**Do not mix metaphors. Keep to the one idea.**

**Criticism 44. *Mixed Metaphors.***

Rewrite the following :

1. He was plunged into a well of difficulties but after constant striving reached the other shore.
2. May our football team climb the heights of success and never have its light of achievement darkened.
3. The professor thundered out his message and carved a name for himself as an orator.
4. The picture will be a light to guide me, a dell of peace in a time of sorrow.
5. Young man, if you have the flame of genius in your soul, water it.
6. He dived into an avalanche of difficulties.

**Exercise 64. *Identifying Figures of Speech.***

Point out the figures in the following selections. See pages 126 to 128.

- (a) I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

— WORDSWORTH: *The Daffodils*.

- (b) Life is a narrow vale between the cold and barren peaks of two eternities. We strive in vain to look beyond the heights . . . but in the night of death, hope sees a star, and listening love can hear the rustling of a wing.

— INGERSOLL: *Oration at Death of His Brother*.

- (c) Life like a dome of many-colored glass  
Stains the white radiance of eternity.

— SHELLEY: *Adonais*.

- (d) All nature is but art unknown to thee;  
All chance, direction which thou canst not see;  
All discord, harmony not understood;  
All partial evil, universal good.

— POPE: *Essay on Man*.

- (e) I slip, I slide, I gloom, I glance,  
Among my skimming swallows,  
I make the netted sunbeam dance  
Against my sandy shallows.

— TENNYSON: *The Brook*.

- (f) Here are sweet peas on tip-toe for a flight:  
With wings of gentle flush o'er delicate white.

— KEATS: *I Stood Tip-toe upon a Little Hill*.

- (g) Vice is a monster of so frightful mien  
As to be hated needs but to be seen;  
Yet seen too oft, familiar with her face,  
We first endure, then pity, then embrace.

— POPE: *Essay on Man*.

## DESCRIPTION IN EVERYDAY LIFE

**Newspaper Advertisements.** The only advertisement that the average person may be called upon to write is like one of the following:

### HELP WANTED

GARDENER, single; steady position for small place on Long Island; all year round; \$50 per month. First-class references required. Write, stating experience. 53 West Street, New York, N. Y.

### SITUATION WANTED

GARDENER, head, Swiss, married, without children, 45 years old, experienced in greenhouses and outside, wishes position. John Martin, 170 Harrison Avenue, East Orange, N. J.

## LOST

**BROOCH**, floral design, 58 small diamonds, 1 pearl; between 176th and 181st Streets, Washington Heights. Finder return to 172 Wadsworth Ave. Reward.

## FOUND

**POCKETBOOK** at Southern Market Saturday 16. Owner can have it by paying for this ad. and calling at Stall 108, Southern Market.

## FOR SALE

**A BARGAIN** — 2-story house and attic 9 rooms and bath; all improvements; corner plot; 4 minutes from station; most desirable location Glenwood, L. I. Box 389, Glenwood, L. I.

## FOR RENT

146 West 12th Street. — 4-story house with 12 rooms, 3 baths; electric light; hard wood floors; modern plumbing; superior house in every particular. Inspection by permit. **HERRICK**.

What specific details are selected in these advertisements? How are they expressed? The advertiser pays for the space used in his advertisement; he tries to attract only the people who wish what he has to offer. For these reasons such newspaper advertisements should have three characteristics:

1. *They should give distinguishing details.* (Recognition.)
2. *They should be brief.* (Cost of space.)
3. *They should be clear.* (No misunderstanding.)

**Exercise 65. Newspaper Advertisements.**

- (a) Bring to class advertisements like those described. Write them on the blackboard for class criticism.
- (b) Write advertisements for the following, making them as brief as possible.

1. You have lost (or found) a purse.
2. You want to sell (or buy) a bicycle or a motorcycle.
3. You want a position.

**Variety in Letters.** Description may be used in birthday letters, letters of condolence, orders, letters of appreciation,

and travel letters, as well as in letters that describe home affairs. In the following letter observe that the variety of details adds to the interest of the letter :

10 Rue des Acacias, Paris

July 17, 1914

Dear Ethel,

We have been in this beautiful and most fascinating city since the twenty-third of February. Yesterday we spent at Versailles. As the day was fine, we got a guide to take us out. We were shown the private apartments of the kings and queens, and could easily picture the doings of old Louis XIV as well as the happy and wretched days of poor Marie Antoinette and her family. We saw the broad stairway up which the cruel mob rushed to storm the family in their palace. We went also to St. Denis, where all the kings of France are buried in the cathedral.

Next week we are going to Sarah Bernhardt's theater. The badge of the Legion of Honor has been conferred upon her and she is still receiving the homage of the people.

Do let me hear from you soon. You have no idea how eagerly I watch for the mail from America.

With love,  
Florence

Learn to observe details.

The following letter was written by a young girl living on an Indian reservation. What topics does she discuss? How does she arrange these?

Shiny Fork, Montana

January 11, 1918

Dear Peggy,

When last I wrote you I was in Oklahoma among the Cheyennes and the Arapahoes. We are now among the Sioux. There are perhaps over a thousand stories about what the Indians are *not*, so I am going to tell you a few things that they *are*.

Indians are shy and stolid, but they have real dignity. Many white people think that they never laugh or cry, but indeed they do. They appreciate jokes and are merry among friends, although they dread ridicule. It is true that a stranger cannot tell their thoughts. They are great dancers, and their dances have a religious meaning. By nature Indians are moral and honest, but through long contact with a bad class of white people they have degenerated. White people have taught them two of our worst faults: gambling and intemperance. If an Indian is once your friend or your enemy, he is always your friend or your enemy. He is very superstitious and believes in ghosts and gods.

Some tribes are industrious and ambitious; others are lazy. Indians on this reservation, especially the younger men, have fine farms. They hold fairs every three years and show fine exhibits. They have homes that put those of their white neighbors to shame. The chief has a three-story house, well furnished, with a furnace, complete plumbing, and a bath. His daughter, a lovely girl who attended a non-reservation school, takes great pains to make it a model house.

It is hard for young Indians to adopt citizens' clothes, for the older ones resent it. Because some of the Indians prefer their blankets, people should not think that there is no use in educating them. I know a woman who put on the squaw dress again for the sake of her tribe; yet her little girl talks English, wears American clothes, and takes music lessons.

You are in Washington now. Please write me all about that city.

Sincerely your friend,

Louise Graham.

**Group related details in the same paragraph.**

Besides variety of details and careful grouping of them, there is another quality that adds much to the interest of letters. Why is the following paragraph about the Grand Canyon of the Yellowstone, from a letter written by John Hay to his wife, specially interesting? How do the incidents of the hats and the eagle add to the description?

I do not know that I ever saw a day so stuffed full of natural beauty and grandeur as yesterday. We started early and went to that part of the Grand Canyon which is called by the idiotic name of "Inspiration Point," a name by which the finest view of Yosemite and other places is disfigured. It is a rock which juts out over the canyon and gives a wonderful sweep of view both ways. A strong wind came up while we were there and we had to hold on by our teeth and toes to keep from blowing away. Before we left, a lot of lady tourists came and they had to be held on by the guides. Even two hats went sailing gracefully down into the chasm a thousand feet below. All around were those brilliant-colored crags and walls you see in Moran's picture in the Capitol. Halfway down we saw an eagle's nest with two great eagles sitting quietly at home with their family. After we had stayed there some time we walked slowly up towards the Falls, stopping at every favorable point of view; the scene changed every moment, giving new aspects of beauty and magnificence. When at last we got to Look-out Point, the full glory of the Falls burst upon us. They are just twice as high as Niagara, and the "setting" of them is immensely bigger and grander. You cannot imagine anything grander than the red, yellow, and green rocks of the vast canyon and the quiet background of the green-wooded mountains.

— WILLIAM ROSCOE THAYER: *The Life of John Hay*.

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**Insignificant details often add "human interest" to letters.**



**Letter 19.** *A Description: Variety.*

Divide the following among the class. Observe details; group related details in the same paragraph; make insignificant details interesting.

1. Answer Louise Graham's letter (page 198). Describe some people in your community.
2. In a steamer letter to a friend going abroad describe a group of friends in some characteristic work or pleasure.
3. Write a letter to a relative in another city describing a friend who is about to move there.
4. Write a birthday letter to your mother or your father. Express your good wishes.
5. Write a note of appreciation for a gift. Sum up the attractive qualities of the gift.
6. Write a letter of condolence to the parents of an imaginary girl or boy who has died. Dwell upon the good qualities of this imaginary friend.
7. Order some goods from a business firm. Describe the articles in detail.

**Criticism 45.** *Letter 19.*

Exchange papers or write an example of each type of letter upon the blackboard for criticism. Criticize (1) the form, (2) the paragraphing, (3) the grammar, (4) the sentence structure, (5) the variety through attention to details.

**Talk 29.** *The Most Interesting Person, Place, or Thing I Have Ever Seen.*

Outline (1) when, (2) where, (3) who or what, (4) further details. Let a pupil preside, with the class as a club.

**Criticism 46.** *Talk 29.*

Record below the outline of *Talk 29* the names of the speakers, and place beside each, when he concludes, the words *yes* or *no* to designate whether the description made a picture for you.

At the end of the period write on a slip of paper the name of the pupil who had the most vivid and interesting description; hand this slip to the teacher. At the next lesson the name of the pupil who received most votes may be announced.

**Letters of Application.** Compare the following letters and be ready to tell why one applicant succeeded in winning the position and the other did not:

**WANTED**, a copyist; no experience necessary. Apply in own handwriting.

453 Chestnut Street  
Seattle, Washington  
January 7, 1918

Follmer, Briggs, and Company  
Seattle, Washington

Gentlemen:

I wish to apply for the position advertised in last evening's edition of the *Star*.

I am fifteen years old, and in the second year of the High School. My grades last month averaged 91.

As references I refer you to Mr. George P. Knight, principal of the High School, and the Rev. James Harden, 437 Washington Street, who is my pastor.

If you will give me a trial, I will do my best to please you. Inclosed is a self-addressed envelope for your reply.

Respectfully yours,  
Ellsworth Thompson

Seattle, Wash.

Follmer Briggs Company.

In the *Seattle Star* of last night I noticed that you want to employ a person to do some copying. I like the job and I hope you'll give it too me for I must work to help my mother because she says I've got to help out. I will appreciate the position very much. They tell me that I write a very good hand. I don't know nothing about type writing but I can copy ok. I can come any time you say.

Yours Truly,  
Alf Smith

What ignorant mistakes in the letter on the right would prejudice the firm against the applicant? Where does the writer show that he is unfamiliar with the accepted forms in business correspondence? Why would a firm hesitate to intrust correspondence to him? How do these two boys show their characters in their letters? Which letter fails to give necessary information about the applicant? Which is better arranged? Which sounds as if the writer had thought out what he wanted to say before he began to write?

**1. Make an outline of what you want to say.**

Mention the strong features in the letter on the left. What does this boy tell about himself? Why would a firm feel more like intrusting even ordinary copying to him rather than to the other? Suppose the firm decided to employ the writer of the letter on the right. How could they reach him?

You will note, then, that a letter of application should (1) be in the accepted business form, (2) state the age of the applicant, his training, experience, and fitness for the position, (3) give references to people who can testify to his character, and (4) make it easy for the employer to communicate with the applicant, either by interview or by letter.

**2. Give definite information and write your letters of application in clear, correct business form.**

**Letter 20. *An Application for a Position.***

Answer one of the following advertisements:

1. Wanted, a strong boy to drive a delivery wagon. Apply to Jones and Brothers, Main Street, Lansdale, Pa.
2. Wanted, a young girl to be companion for several hours a day to a little crippled girl of fourteen. References exchanged. Mrs. T. C. Martin, 37 Shippen Avenue, Houston, Texas.

3. Wanted, a young girl to address envelopes. Answer in own handwriting. Smith Bros., 5509 Allegheny St., Roanoke, Va.
4. Wanted, a wide-awake boy to assist in a grocery store. Amos Allen, 507 N. Main Street, Rosedale, Wis.
5. Wanted, a young girl to assist librarian. State qualifications. Chance for promotion. Delmont Free Library, San Francisco, Cal.

#### Criticism 47. Letter 20.

Write the letters on the blackboard and discuss their *form* and *definite information*. Which letters are likely to make the best impression?

**What Qualities Make a Good Description?** The following are essential to good description :

1. *Observation*, because the worth of the details depends on use of this power.

2. *Unity*, because the description fails to make a single impression if it includes unrelated details or fails to give necessary details.

3. *Good beginning*, because a rambling or roundabout introduction deadens interest. Children often begin narration and description with "I want to tell you what happened to me" or "I want to tell you what Mrs. Jones looks like." The better way is to plunge right into the account of a happening or a description and let the topic sentence be understood in these cases.

4. *Interest*, because it affects the description. A good description arouses feeling. It is not easy to communicate this emotional quality to what is spoken or written, but it is unconsciously done by one who is vitally interested. Choose, therefore, in the assignments the subjects that have the greatest personal appeal.

5. *Clearness*, because anything vague or ambiguous blurs the picture.

*Ambiguity*, or obscurity of meaning, or double meaning, can be noticed in the sentence, "She was listening to the talk about her." We cannot tell whether the talk concerned her

or was only in her vicinity. Ambiguity may result from the following mistakes :

- (a) Misplaced adverbs. (See page 185.)
- (b) Squinting expressions, which can modify the words before or after them. (See example 3, below.)
- (c) Misplaced phrases and clauses. (See page 187.)
- (d) Double negative. (See page 56.)
- (e) Confusion of separate and joint possession. (See page 52.)
- (f) Omission of words necessary to the grammatical sense.
- (g) Confusion of *may* and *can*, *shall* and *will*. (See page 147.)

### Criticism 48. *Ambiguity.*

Correct the following sentences, or select the correct forms :

1. The girls took the books out of the desks and brought them to me.
2. She sang what she had written without breaking down.
3. The boys at least did as much as the girls.
4. Falling from the roof, the girl was hit by a mass of ice and snow.
5. He cannot find one of these five men.
6. There isn't (no one, any one) here to tell me.
7. Not far away are a drug store and (barber shop, a barber shop).
8. (Blaine and Wood's, Blaine's and Wood's) stores are owned by rivals.
9. If you (may, can) walk so far, you (can, may) go home.
10. I (will, shall) probably finish this book soon.
11. We asked if we could not have a book.
12. I cannot do one of these examples.
13. Jones was nearer Smith than Brown.
14. (Can, may) I go to the store, mother?
15. He only gave the book to William.
16. Blowing their trumpets vigorously, the horses were ridden by six boys dressed as knights.
17. (Simpson's and Crafton's, Simpson and Crafton's) stores form a powerful combination.
18. They purchased the outfit at the store and took it with them.
19. The policeman listened to the conversation about him.
20. He doesn't have (no one, any one) to do it for him.

LITERARY DESCRIPTION AND SCIENTIFIC DESCRIPTION

**Different Ways of Seeing Things.** Read the following and note how the two descriptions differ :

The fireflies were our regular evening companions. We caught one or two of them for the pleasure of watching them alternately igniting and extinguishing their little lamps.

But besides them we had an immense variety of evening visitors. Beetles of the most inconceivable shapes and colors, all sorts of moths, and numberless strange things — leaf insects, walking-stick insects, exactly like dry twigs, and the fierce, tall, praying mantes with their mock air of meekness and devotion. Let one of the other insects stray within reach and their piety was quickly enough abandoned! One beetle about three eighths of an inch across was oblong in shape and of pure glittering gold. His wing covers, on the other hand, were round and transparent. The effect was of a jewel under a tiny glass case. Other beetles were of red dotted with black, or of black dotted with red; they sported stripes, or circles of plain colors; they wore long slender antennæ, or short knobby horns; they carried rapiers or pincers, long legs or short. In fact they ran the gamut of grace and horror.

— STEWART EDWARD WHITE: *African Camp Fires.*

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**Firefly:** In popular language any nocturnal, winged, light-producing insect. They are mostly beetles belonging to two families, *Lampyridæ* and *Elateridæ*, and hence are correctly termed *fire beetles*, which name is, however, usually applied only to the large tropical species of the last named family. (See FIRE BEETLE.)

**Mantis:** Any of the cursorial orthopterous insects of the genus *Mantis*, and allied genera, constituting the family *Mantidæ*. They are remarkable for their grotesque form, and for holding their stout anterior legs in a manner suggesting hands folded in prayer. They prey upon other insects and are perfectly harmless.

— WEBSTER'S *New International Dictionary.*

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The description on the left is literary description; that on the right, scientific. The object of the former is to please; the purpose of the latter is to inform.

The scientist, the detective, and other investigators want both general and particular details, especially the latter, so that they can distinguish one person, place, or thing from another. To write a good description of this kind you must be accurate and thorough, and be able to recognize marks of identification.

The novelist, the traveler, and others who aim to reproduce what they have seen make particular use of literary description. Their purpose is to please.

The cartoonist seizes upon a prominent characteristic, and by exaggerating it brings it out more forcefully or appeals to the sense of humor.

**Details that Identify.** What object is served by the following description?

Aet. [aged] 19+. Tender-eyed blonde. Long ringlets. Cameo pin. Gold pencil-case on a chain. Locket. Bracelet. Album. Autograph book. Accordeon. Reads Byron, Tupper, and Sylvanus Cobb, Junior, while her mother makes the puddings. Says "Yes?" when you tell her anything.

—HOLMES: *The Autocrat of the Breakfast Table.*

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This description identifies. The aim is not so much to make a pleasing picture as to give details that distinguish this young woman from other young women. This kind of description aids the detective. It fills scientific books, guide books, and itineraries.

**For identification give details that distinguish the subject discussed from others in the same general class.**

## Exercise 66. *Self-identification.*

Write in outline form an accurate description of yourself, using the following synopsis :

Height : . . . . . feet . . . . . inches.

Weight : . . . . . pounds.

General build : . . . . . slender . . . . . stocky.

Walk : . . . . . erect . . . . . slouching.

Measure of upper arm : . . . . .

Measure of wrist : . . . . .

Size of neckband or collar : . . . . .

Waist measure : . . . . .

Chest measure : . . . . .

Complexion : . . . . . dark . . . . . sallow . . . . . fair . . . . . freckled  
 . . . . . red . . . . . pale . . . . . tanned.

Hair : . . . . . color . . . . . quality . . . . . length . . . . . quantity.

Eyes : . . . . . size . . . . . color.

Nose : . . . . . size . . . . . shape.

Mouth : . . . . . size . . . . . shape.

Chin : . . . . . shape . . . . . dimple.

Hand : . . . . . size of glove.

Foot : . . . . . size of shoe.

## Exercise 67. *Classification.*

Make lists of varieties under the following heads :

- |             |                |                        |
|-------------|----------------|------------------------|
| 1. Trees.   | 4. Vegetables. | 7. Games.              |
| 2. Flowers. | 5. Animals.    | 8. Building materials. |
| 3. Fruits.  | 6. Minerals.   | 9. Studies.            |

## Game 13. *Animal, Vegetable, and Mineral Kingdom.*

For sharpening the wits, allow a pupil to select an animal, a vegetable, or a mineral, and let the class in turn ask questions that can be answered by "Yes" or "No." The object is to narrow down until by means of identifying details some one is able to guess the selected subject.



**The Value of Drawings.** Drawings are of the greatest value in presenting distinguishing details, or characteristics. Take the wing, for instance. To discuss a bird's wing, an



insect's wing, and a bat's wing is easier than to describe how the bee's wing differs from the fly's. This is because the latter are more closely related.

Collect pictures of people, animals, buildings, plants, and objects, and observe (1) how they are alike, and (2) how they differ. Note the first thing that impresses you. Look again and observe the details. Look once more and see the little details overlooked at the first glance.

**Train your eyes to notice differences.**

**Talk 30. *A Scientific Description: A Common Bird.***

Outline: (1) General appearance (size, shape, color, etc.); (2) where it lives; (3) nest; (4) most interesting habits; (5) uses. Let a pupil preside, with the class as a club. Draw the bird, if possible. Divide the following among the class:

|          |              |          |            |
|----------|--------------|----------|------------|
| bobolink | crow         | ostrich  | stork      |
| buzzard  | duck         | owl      | swallow    |
| canary   | eagle        | parrot   | thrush     |
| cardinal | hawk         | pigeon   | turkey     |
| catbird  | humming bird | quail    | vulture    |
| chicken  | kingfisher   | robin    | woodpecker |
| crane    | nightingale  | sea gull | wren       |

**The Point of View.** Read the following and note the words that give the position of the hunters:

The best way for a distance seemed to follow the course of the tributary stream to its point of junction with our river.

We rode along, rather relaxed in the suffocating heat. F. was nearest the stream. At one point it freed itself of trees and brush and ran clear, save for low papyrus, ten feet down below a steep eroded bank. F. looked over and uttered a startled exclamation. I spurred my horse forward to see.

Below us, about fifteen yards away, was the carcass of a waterbuck half hidden in the foot-high grass. A lion and two lionesses stood upon it, staring up at us with great yellow eyes. That picture is a very vivid one in my memory, for those were the first wild lions I had ever seen. My most lively impression was of their unexpected size. They seemed to bulk fully a third larger than my expectation.

The magnificent beasts stood only long enough to see clearly what had disturbed them, then turned, and in two bounds had gained the shelter of the thicket.

— STEWART EDWARD WHITE: *The Land of Footprints*.

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Here we have the natural method of observation, the method that the eye follows. When you stand on a high mountain and look down over the valley, you first notice the general features. It is only the second glance that tells you that a man is plowing in a distant field. If you see a person coming toward you, you first notice such things as height, size, color, or dress. Which less noticeable details are seen only upon closer view?

**1. The first look gives the general impression.**

When a photographer places his camera in front of a house, he does not expect to include the back yard in the picture. If he wants a view of the whole house, he stands far enough away to see the whole house at once; if he wants a picture of the carving on the front doors, he moves his camera close enough to get the details.

## 2. The distant point of view does not include much detail.

Before you describe you must decide upon your point of view—how much you will include in your picture and at what angle you will view it. In the following selection how does Parkman let you know that he changes his point of view as he proceeds with his description? What effect does this have on his picture? Point out the sentences that are illustrated by the pictures.

We were late in breaking up our camp on the following morning, and scarcely had we ridden a mile when we saw, far in advance of us, drawn against the horizon, a line of objects stretching at regular intervals along the level edge of the prairie. An intervening swell soon hid them from sight, until, ascending it a quarter of an hour after, we saw close before us the emigrant caravan with its heavy white wagons creeping on in slow procession, and a large drove of cattle following behind. Half a dozen yellow-visaged Missourians, mounted on horseback, were shouting among them, their lank angular proportions enveloped in brown homespun, evidently cut and adjusted by the hands of a domestic female tailor. As we approached, they called out to us: "How are ye, boys? Are ye for Oregon or California?"

Distant point of view (*General impression*)



Nearer viewpoint (*Recognition*)



Approaching nearer (*Further details*)



Close at hand (*Behavior and conversation*)



3. If you change your point of view, make the reader aware of the change, and change your description to correspond.

## Theme 12. *Point of View.*

Describe the exterior of one of the following, viewing it (1) from the distance of half a square, and (2) from a close position. Show the change of viewpoint.

- |                     |                        |
|---------------------|------------------------|
| 1. The city hall.   | 6. A monument.         |
| 2. A church.        | 7. A railroad station. |
| 3. The high school. | 8. A residence.        |
| 4. A factory.       | 9. A barn.             |
| 5. A ranch house.   | 10. A canal boat.      |

## Talk 31. *What I Saw.*

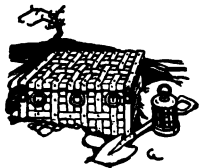
Choose one of the following, and imagine (1) what you saw at first glance, and (2) what you saw at second glance or close observation. Let a pupil preside, with the class as a club.

- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| 1. Out of your window.            | 6. In a lighted room at twilight. |
| 2. Through a half-open door.      | 7. From an aeroplane.             |
| 3. A picture that interested you. | 8. From the upper deck.           |
| 4. From the top of the monument.  | 9. On the suspension bridge.      |
| 5. In the park.                   | 10. From the lighthouse.          |
|                                   | 11. At the entrance to the cave.  |

**Details that Make a Clear Picture.** Read the following description and decide why it makes a clear picture. Point out the picture-making details.

During this interval we had fairly unearthed an oblong chest of wood, which, from its perfect preservation and wonderful hardness, had plainly been subjected to some mineralizing process — perhaps that of the bichloride of mercury.

This box was three feet and a half long, three feet broad, and two and a half feet deep. It was firmly secured by bands of



wrought iron, riveted, and forming a kind of open trellis-work over the whole. On each side of the chest, near the top, were three rings of iron — six in all — by means of which a firm hold could be obtained by six persons. Our utmost united endeavors served only to disturb the coffer very slightly in its bed. We at once saw the impossibility of removing so great a weight. Luckily, the sole fastenings of the lid consisted of two sliding bolts. These we drew back — trembling and panting with anxiety. In an instant, a treasure of incalculable value lay gleaming before us. As the rays of the lanterns fell within the pit, there flashed upward a glow and a glare, from a confused heap of gold and of jewels, that absolutely dazzled our eyes.

— EDGAR ALLAN POE: *The Gold Bug*.

This description is vivid because (1) Poe saw the box in his mind's eye, and (2) he gave the definite information that we should have to know in order to draw or paint the box.

Stevenson in *Treasure Island* described Bill Bones in this detailed way :

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow ; a tall, strong, heavy, nut-brown man ; his tarry pig-tail falling over the shoulders of his soiled blue coat ; his hands ragged and scarred, with black, broken nails ; and the saber cut across one cheek, a dirty, livid white.

**To attain vividness use definite details and specific words.**

### **Theme 13. *Picture-making Details: Accuracy.***

From a history, a geography, a dictionary, or an encyclopedia get information for a description of one of the following :

- |                                      |                                       |
|--------------------------------------|---------------------------------------|
| 1. How the Pilgrims dressed.         | 4. What a castle was like.            |
| 2. What an Indian chief looked like. | 5. Smoking the pipe of peace.         |
| 3. The appearance of an old fort.    | 6. An Indian camp.                    |
|                                      | 7. Colonial soldiers at Valley Forge. |

- |                                           |                                |
|-------------------------------------------|--------------------------------|
| 8. One of the seven wonders of the world. | 10. An African chieftain.      |
| 9. A battleship.                          | 11. A historic building.       |
|                                           | 12. Some phase of an industry. |

## Talk 32. *Picture-making Details: Clearness.*

Select one of the following and outline picture-making details, under (1) first glance and (2) close observation. Let a pupil preside, with the class as a club.

- |                                                 |                              |
|-------------------------------------------------|------------------------------|
| 1. Your most treasured possession.              | 6. A stateroom.              |
| 2. A piece of jewelry you have often admired.   | 7. A girl's favorite room.   |
| 3. An object made in the manual training class. | 8. A boy's den.              |
| 4. A piece of furniture you would like to have. | 9. A blacksmith shop.        |
| 5. A dress you would like to make.              | 10. A spring house.          |
|                                                 | 11. An old-fashioned garret. |
|                                                 | 12. A country store.         |
|                                                 | 13. A theater.               |
|                                                 | 14. A kitchen.               |
|                                                 | 15. A favorite classroom.    |

**Details that Create an Impression.** How do the following selections differ from scientific descriptions? How do they differ from Poe's and Stevenson's cameo-like pictures on pages 211 and 212?

(a) He found the house gone to decay — the roof fallen in, the windows shattered, and the door off the hinges.



— WASHINGTON IRVING: *Rip Van Winkle*.

(b) It was a comfortable old room, although the carpet was faded and the furniture was plain; for a good picture or two

hung on the wall, books filled the recesses, chrysanthemums and Christmas roses bloomed in the windows, and a pleasant atmosphere of home peace pervaded it.

— LOUISA M. ALCOTT: *Little Women*.

In these descriptions only those details are given that will make the impression desired. In each selection look for the dominating impression and observe which details are used to heighten this effect.

A suggestive picture can be made by bringing forward only a certain phase. Dickens does this in *The Christmas Carol* in one sentence when he says:

In came Mrs. Fezziwig — one vast substantial smile.

In the account of a haunted house, a suggestive description would emphasize only the ghostly details — the weird shadows, flapping shutters, desolate porch, clinging cobwebs, and murky atmosphere.

**Select only the details that give the impression which you wish to make.**

### **Exercise 68. Suggestive Sentences.**

Write descriptive sentences for five of the following:

1. The sounds of a big city.
2. Odors on market day.
3. A glimpse of a person in a crowd.
4. Barnyard sounds at feeding time.
5. When the stores close.
6. A person's behavior revealing a trait.
7. A thunderstorm.
8. A moonlight night.
9. The garden after a rain storm.
10. The beach at high tide.
11. Street musicians entertaining a crowd.

## Letter 21. *A Suggestive Description.*

In a letter to a distant relative describe one of the following as the body of the letter. Give only the details that emphasize the impression which you wish to make. Make an outline before you write.

- |                           |                           |
|---------------------------|---------------------------|
| 1. A tramp.               | 7. A dunce.               |
| 2. A haunted house.       | 8. A farm going to decay. |
| 3. A snowstorm.           | 9. A well-kept place.     |
| 4. A hothouse.            | 10. A happy family.       |
| 5. A bustling housewife.  | 11. A sultry day.         |
| 6. A crowd on the street. | 12. A disordered room.    |

## Criticism 49. *Letter 21.*

(a) Exchange papers in class. Criticize the *form* of the letter. See *Criticism 6* (1, 3, 4) on page 39 in the chapter on "Good Form." Write your comments at the bottom of the paper and sign your name.

(b) Exchange papers with another pupil. Criticize the *details*. Are any details given that do not contribute to the impression made? Are enough details given to build up this impression? Are the words vague or specific? Write your comments below the first critic's remarks and sign.

## Talk 33. *Suggestive Description: A Moving Picture Scene.*

Picture in your mind's eye one of the following and describe it for the class as if it were a moving picture scene. Let a pupil preside, with the class as a club.

- |                      |                        |
|----------------------|------------------------|
| 1. An accident.      | 6. A helpful act.      |
| 2. A victory.        | 7. A narrow escape.    |
| 3. The first lesson. | 8. A contented family. |
| 4. A group at play.  | 9. A person at work.   |
| 5. A polite act.     | 10. A joyful reunion.  |



**How Action and Conversation Describe.** Both of the following selections describe. How do they do this?

The rhinoceros is, with the giraffe, the hippopotamus, the gerenuk, and the camel, one of Africa's unbelievable animals. Nobody has bettered Kipling's description of him in the *Just-So Stories*: "A horn on his nose, piggy eyes, and few manners." He lives a self-centered life, wrapped up in the porcine contentment that broods within nor looks abroad over the land. When anything external to himself and his food and drink penetrates to his intelligence he makes a flurried fool of himself, rushing madly and frantically here and there in a hysterical effort either to destroy or to get away from the cause of disturbance. He is the incarnation of a living and perpetual Grouch.

—STEWART EDWARD WHITE: *The Land of Footprints*.

By permission of the publishers, Doubleday, Page and Company.

"Hem!" began Wegg. "This, Mr. Boffin and Lady, is the first chapter of the first wollume of the Decline and Fall Off—" here he looked hard at the book and stopped.

"What's the matter, Wegg?"

"Why it comes into my mind, do you know, sir," said Wegg, with an air of insinuating frankness (having first again looked hard at the book), "that you made a little mistake this morning, which I had meant to set you right in, only something put it out of my head. I think you said Rooshan Empire, sir?"

"It is Rooshan; ain't it, Wegg?"

"No, sir. Roman. Roman."

"What's the difference, Wegg?"

"The difference, sir?" Mr. Wegg was faltering and in danger of breaking down, when a bright thought flashed upon him. "The difference, sir? There you place me in a difficulty, Mr. Boffin. Suffice it to observe that the difference is best postponed to some other occasion when Mrs. Boffin does not honor us with her company. In Mrs. Boffin's presence, sir, we had better drop it."

—CHARLES DICKENS: *Our Mutual Friend*.

Stewart Edward White describes the rhinoceros by picturing its behavior. He expands Kipling's phrase, "few manners,"

and his own idea, "a living and perpetual Grouch," by showing the animal acting in that way. Dickens, in the selection on the right, draws Wegg and Boffin for us by means of character-revealing conversation. What do these few remarks tell us about Mr. Wegg and Mr. Boffin? Observe the use of quotation marks. What changes would be necessary in the conversations, to represent a dialogue between two cultured people?

**Action and conversation can describe.**

**Theme 14.** *Dramatic Dialogue and Byplay.*

Select two of the following and reveal their personal traits. Write the speeches as dramatic dialogue. Insert the directions for byplay and manner of speaking, as shown on pages 80 and 325.

- |                             |                       |
|-----------------------------|-----------------------|
| 1. A disagreeable neighbor. | 5. A spoiled baby.    |
| 2. A conceited boy.         | 6. A vain girl.       |
| 3. A thoughtful child.      | 7. A fidgety person.  |
| 4. A plucky newsboy.        | 8. A chronic worrier. |

**Talk 34.** *A Symposium.*

Select (1) or (2), and divide the assignments among the class. Let a pupil preside, with the class as a club.

**(1) *The Adventures of Hercules.*** Consult a mythology.

- |                                 |                                   |
|---------------------------------|-----------------------------------|
| 1. Hercules and the Serpents.   | 11. With the Bull.                |
| 2. Education of Hercules.       | 12. With Diomedes.                |
| 3. Hercules's Choice.           | 13. With the Girdle of Hippolyte. |
| 4. Juno's Revenge.              | 14. With the Stymphalian Birds.   |
| 5. Servitude to Eurystheus.     | 15. With the Cattle of Geryones.  |
| 6. The Adventure with the Lion. | 16. With the Golden Apples.       |
| 7. With the Hydra.              | 17. With Cerberus.                |
| 8. With the Stag.               | 18. Founding the Olympian Games.  |
| 9. With the Boar.               | 19. Winning a Bride by Wrestling. |
| 10. At the Augean Stables.      | 20. Adventure with the Centaurs.  |
|                                 | 21. Adventure of the Magic Coat.  |

(2) *Trees and Wild Flowers of your Community.*

Outline: (1) appearance, (2) where found, (3) uses. Consult an encyclopedia, a dictionary, or a botany. Bring specimens to class, if possible. Those marked with the asterisk are pictured in Webster's *New International Dictionary*, either in the back or in the dictionary proper.

|            |                      |                |         |          |
|------------|----------------------|----------------|---------|----------|
| alder*     | cedar                | hickory        | palm*   | sequoia* |
| apple      | chestnut*            | locust         | papaw*  | sumac    |
| ash*       | cypress              | magnolia       | pear    | sycamore |
| beech*     | dogwood              | maple          | pine    | tulip    |
| birch      | elm*                 | oak*           | poplar  | walnut   |
| catalpa    | fir*                 | orange*        | redwood | willow*  |
| anemone*   | dog-tooth violet*    | saxifrage*     |         |          |
| arbutus*   | Dutchman's breeches* | skunk cabbage  |         |          |
| bloodroot* | harebell*            | snowdrop*      |         |          |
| bluets*    | hepatica*            | spring beauty  |         |          |
| buttercup* | Indian pipe*         | trillium*      |         |          |
| camass     | jack-in-the-pulpit*  | violet         |         |          |
| columbine* | marsh marigold*      | wild geranium* |         |          |
| dandelion* | May apple            | yarrow*        |         |          |

**Dramatization 4. *What Characters Look Like.***

Bring to class the picture of a character, make a paper doll of a character that you like, or draw a character in costume. Mount on cardboard for the classroom pictures of different types of costumes. See page 323.



**The Exaggerated Description.** How does the following description differ from the examples on pages 205 to 216?

Ichabod Crane was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpen-

dicularly in his hand, like a scepter, and, as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called, and the skirts of his black coat fluttered out almost to the horse's tail. Such was the appearance of Ichabod and his steed as they shambling out of the gate of Hans Van Ripper; and it was altogether such an apparition as is seldom to be met with in broad daylight.

—IRVING: *The Legend of Sleepy Hollow*.

The purpose of this description is not to build a pleasing picture or to inform, but to create a laugh by exaggerating certain details. Which details has Irving exaggerated? To what does he liken Ichabod?

**Caricature description enlarges some traits and makes others smaller or ignores them, thus heightening the contrast.**

**Exercise 69. A Caricature.**

(a) Bring to class a cartoon from a newspaper or a magazine. What details are exaggerated? How is the main idea represented? What makes the cartoon amusing or forceful?

(b) What could be exaggerated in the following to make a caricature description?

- |                  |                |                                 |
|------------------|----------------|---------------------------------|
| 1. A politician. | 4. A Paul Pry. | 7. An eavesdropper.             |
| 2. A greedy boy. | 5. A gossip.   | 8. A native of another country. |
| 3. A dude.       | 6. A bully.    |                                 |

**Long Theme 2.<sup>1</sup> What a Stranger Should See in Our Community.** (Several assignments.)

On the blackboard make a list of what a stranger should see in your community. Arrange these items in outline form under the heads: *Public Buildings, Churches, Parks,*

<sup>1</sup> This assignment is also excellent for a letter-writing exchange between schools in different communities.

*Stores, Industries, Libraries, Places of Amusement, Museums and Art Galleries, Monuments, Noted Residences, Historic Spots, etc.*

By dividing the places among the pupils, an interesting *Community Guide Book* may be written. Let each pupil describe three places, and outline his long theme under the heads:

1. A summary of all the places mentioned. (One paragraph.)
2. Three places described in full in three paragraphs.

### REVISION

**Class Criticism in Detail.** In all criticism the first observation concerns mechanical features. Such matters as date, signature, penmanship, neatness, and indentation of paragraphs may be noted at a glance. Spelling and punctuation also are mechanical, but they can be considered only when the theme is read. Do not criticize in a vague way. Tell definitely what is wrong; mark the symbols on the theme. (See the list on page 84.) Compliment the good features; point out the poor ones. Write in outline form the results of your criticism.

1. *Hold the paper before you.* Is the theme dated in the upper left-hand corner? Is the character of the assignment designated? Is the theme signed? Is the paper neat? Is the handwriting legible and uniform? Is each of the four paragraphs indented? Is the title placed in the middle of the first line? Are the important words in the title capitalized?

2. *Read the theme through to get the first impression.* Does the first paragraph summarize? In the last three paragraphs are the pictures clear? If not, what is the cause of the vagueness? Are some important details omitted? Is the arrangement of details good? Is the proper point of view maintained? Does the writer ramble? Strike out unnecessary words. Does the writer diverge from the subject and introduce something that has no close connection? Are the words concrete, picture-making words?

3. *Read the theme a second time.* Now consider the correctness from a grammatical standpoint. Mark mistakes in spelling, punctuation, and grammar. Is the series in the first paragraph properly separated by commas? Underline each misspelled word and write *Sp.* in the margin; insert a caret where a mark of punctuation is omitted and in the margin write *Punct.*; encircle a mistake in grammar and write *Gr.* in the margin.

Enlarge the periods and scan the structure of each sentence. Are there any detached ideas that should be placed together in a sentence? Are too many ideas brought into one sentence structure? Is a clause used for a sentence? In complex sentences is the more important part put in the leading position? In compound sentences are the several parts equal?

#### **Criticism 50. *Long Theme 2.***

In class exchange themes and follow the outline of criticism on page 220.

#### **Criticism 51. *Long Theme 2: Revision.***

Revise the theme in accordance with *Criticism 50* and copy the four paragraphs in your best handwriting. The best long theme may be sent to a local paper.

#### **Review Drill and Discussion.**

1. *Topics:* See "Table of Contents."
2. *Good Form:* News advertisements, letters of application, kinds of description.
3. *Definitions:* Description, image, imagination, descriptive adjectives, limiting adjectives, relative adverbs, comparison, positive, comparative, and superlative degrees, specific words, mixed metaphor, ambiguity, caricature.
4. *Rules:* Adjectives and adverbs, phrases and clauses, figures of speech.
5. *Lists:* Pronunciation (silent letters, consonants), spelling, definition, word study.

## VI. HOW TO EXPLAIN

INQUIRER. — Will you please tell me through your "Query and Answers" column in THE SUNDAY TIMES the following: What is the difference between a "monarchy," a "kingdom," a "principality," a "grand duchy," and an "empire," as some of the different European countries are designated?

A monarchy is a territory governed by a single supreme ruler, whatever title he may hold. A kingdom is a country governed by a king or a queen. A principality is a territory under the rule of a prince, who may have the same powers as a king, but is inferior in dignity. A grand duchy is the dominion of a grandduke and differs little from a principality. An empire is ruled by an emperor and is either a confederation of several independent states (as the German empire) or an amalgamation of various formerly independent political entities (as the Russian and Austro-Hungarian empires).

— *New York Times*.

WHAT is the object of this newspaper clipping? Does it tell a story? Should it therefore be called a narration? Does it aim to make a picture? Does it seek to convince you of certain facts and thus sway your decision in a matter of argument?

*Explanation* has two objects: (1) to give information, and (2) to give this information in such a clear way that it can be understood. In the second paragraph there is a definite explanation, given so clearly that the reader gets an accurate idea of the meanings of the terms.

Explanation is one of the most common forms of

expression. Letters are filled with it; advertisements are built around it; argument is often based upon it; and conversation is often made up of it.

## HOW TO GET FACTS

**Sources of Information.** Ever since you started to school you have been gathering facts—from textbooks, from your parents and teachers, from schoolmates and other friends, from books, magazines, and newspapers, from your own observation. Many things are only dimly understood because people do not take time to observe closely, to think seriously, to read carefully, or to discuss intelligently.

You have, in your school books, a little library of valuable knowledge. Have you learned to use these textbooks properly? Every schoolroom has reference books like an unabridged dictionary, an encyclopedia, etc. Have you learned to use these books quickly and profitably?

**Textbooks and reference books are sources of information.**

**Exercise 70. *The Make-up of a Book.***

Select one of your textbooks and answer the following questions in complete sentences:

1. How is the book bound?
2. What is the *title*? Where is it placed? Who is the *author*?
3. What facts are printed on the *title-page*?
4. Where is the copyright mentioned? Is it in the author's name or in the publisher's? What is a *copyright*?
5. By whom is the book published?
6. Where is the *preface*? What does the word mean? What seems to be the object of the preface?
7. What is the object of the *table of contents*? Where is it placed? How many chapters are there in the book? Is there an *appendix*? Where is it placed?
8. If you want to find a minor topic in the book, where should you look for it? What is the *index*? How is matter arranged in the index?
9. Are there any illustrations in the book? What is their character? their object?



10. How is the material of a chapter arranged? What is the object of the heavy type? of italics?
11. Is there a *summary*, or *synopsis*, at the end of a chapter? What is the purpose? How do you generally review a chapter?

**Gathering and Organizing Ideas.** When you are searching for certain information in a book, of reference, glance through the article or read it rapidly, until you find what you are looking for. Then read slowly and carefully. It often pays to take down briefly in your own words the information you want. Do not copy the wording of the book. Brief running notes, with the facts separated by dashes, should later be put into topical form.

#### *Running Notes*

Longfellow — born 1807, died 1882 — educated Bowdoin College — traveled in Europe — taught at Bowdoin — married — first book — further study and travel in Europe — taught at Harvard — first volume of poetry — “Evangeline” — resigned, 1854 — “Hiawatha” — “Courtship of Miles Standish” — rest of life given to poetry.

#### *Topical Notes*

- I. Period of preparation (1807-1829).
  - (I) Birth, 1807, Portland, Me.
  - (II) Education, Bowdoin College.
  - (III) Travel and study abroad.
    1. France, Spain, Italy, Germany.
- II. Period of development (1829-1843).
  - (I) Professorship, Bowdoin College.
  - (II) Marriage.
  - (III) First book, prose.
  - (IV) Further study and travel abroad.
  - (V) Professorship, Harvard College.
  - (VI) First volume of poetry.
- III. Period of achievement (1843-1882).
  - (I) Resignation from Harvard.
  - (II) Longer poems.

1. "Evangeline."
2. "Hiawatha."
3. "Courtship of Miles Standish."

(III) Death, 1882.

To save space, running notes are desirable. To bring out the relation of topic to topic, a topical outline is preferable.

**Exercise 71. *Finding and Organizing Information.***

(a) Where should you look for information on the following topics — in an encyclopedia, a dictionary, an arithmetic, a physiology, a history, a geography, a history of American literature, or a history of English literature?

(b) Look up information on one of the topics. Write running notes.

(c) Which topics should you put under only one main head in a topical outline? Which should you group under two main heads? under three main heads? For which should you give a number of facts in right order? For which should you give facts without any special attention to order? Arrange in a topical outline the running notes in (b).

1. The difference in meaning between the words *character* and *reputation*.
2. Some interesting things Henry Wadsworth Longfellow wrote.
3. Four ways in which electricity is used.
4. Causes of the Revolutionary War.
5. A full account of the life of Robert E. Lee.
6. The meaning of the word *concentrate*.
7. The circulation of the blood.
8. Main facts in the life of Tennyson.
9. How to reduce a fraction to its lowest terms.
10. The chief cities of China.
11. The derivation of the words *literature*, *poetry*, and *prose*.
12. How to pronounce *alias*.
13. The rivers of North America.
14. Synonyms for *agile* and *lazy*.

**Talk 35. Giving a Report: Word Study.**

Divide the following groups of words among the class. Find (1) pronunciation, (2) number of different uses, (3) derivation, (4) most common meaning, illustrated by examples, (5) how the words may be confused. Take notes for your report.

- |                                         |                              |
|-----------------------------------------|------------------------------|
| 1. begin, commence, start               | 12. evidence, evince         |
| 2. blind, shade, shutter                | 13. expect, suppose, suspect |
| 3. celery, salary                       | 14. farther, further         |
| 4. collision, collusion                 | 15. faucet, spigot           |
| 5. credulous, credible, credit-<br>able | 16. grow, raise, rear        |
| 6. deduce, deduct                       | 17. intercept, intersect     |
| 7. depot, station                       | 18. lend, loan               |
| 8. deprecate, depreciate                | 19. love, like               |
| 9. dominate, domineer                   | 20. noted, notorious         |
| 10. diagram, diaphragm                  | 21. persecute, prosecute     |
| 11. enervate, invigorate                | 22. pupil, scholar, student  |
|                                         | 23. thrash, thresh           |

**Using Somebody Else's Words.** Look at the following sentences from pupils' themes :

... And so it pays to be honest, for, as Lincoln says, "you can fool some of the people all the time and all the people some of the time, but you cannot fool all the people all the time."

... And so it pays to be honest, for you can fool some of the people all the time and all the people some of the time, but you cannot fool all the people all the time.

How do these differ? What false impression does the sentence on the right make? What gives force to the sentence on the left? What is the most important difference in punctuation?

To take somebody else's words and pretend that they are your own is literary stealing. It is called *plagiarism*. If you wish to strengthen your assertion by using the words of some one else, inclose his words in quotation marks and give him credit for the quotation.

How is each quotation placed in the following examples?

- (a) "I am not a Virginian, but an American," said Patrick Henry.
- (b) "I am not a Virginian," said Patrick Henry, "but an American."
- (c) Patrick Henry said, "I am not a Virginian, but an American."
- (d) It was Longfellow who said:

"Lives of great men all remind us,  
We can make our lives sublime,  
And, departing, leave behind us  
Footprints in the sands of time."

A short quotation may be written in one of three ways: (a), (b), (c); but if a stanza is quoted, or if the prose selection is long, (d) is preferable.

If a quotation is quoted within a quotation, it is inclosed in single quotation marks; as, *The man replied: "Lincoln first used the words 'of the people, by the people, for the people.'"*

If you quote some one else's words, use quotation marks. If the author of the quotation is important, mention his name.

### Exercise 72. Quoting Somebody Else.

Quote the following in the three forms (a), (b), and (c):

1. Write it on your heart that every day is the best day of the year. — EMERSON.
2. Habit is a cable; we weave a thread of it every day and at last we cannot break it. — HORACE MANN.
3. Energy will do anything that can be done in this world; no talents, no circumstances, no opportunities, will make a two-legged animal a man without it. — GOETHE.
4. No form of nature is inferior to art. — MARCUS AURELIUS.
5. I was born an American; I live an American; I shall die an American. — WEBSTER.

Quote a stanza of poetry in form (d).

## HOW TO SECURE CLEARNESS

**Using Definite Words.** Compare the following sets of sentences (1 a with 1 b, etc.) and decide which you like better:

- |                                                                    |                                                                                     |
|--------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| 1(a) She wore a coat trimmed with satin bands.                     | 1(b) She had on a garment trimmed with a shiny material.                            |
| 2(a) He hammered it in with a mallet.                              | 2(b) He hammered it in with a thing that looked like a hammer but was made of wood. |
| 3(a) Then you sift sugar over the top and set the pie in the oven. | 3(b) Then you put something sweet over it and set it in the stove.                  |

The sentences on the right do not inform clearly because they use general or vague words, which could mean too many things. How do the sentences on the left express the ideas?

**Use definite, specific words when you explain.**

**Criticism 52.** *Choice of Words.*

In the following sentences choose the specific words and tell why they are preferable. (See page 191.)

1. Tom (went, rode) to town on (a horse, an animal).
2. They (said, regretted) that the (automobile, vehicle, limousine) was out of order.
3. Mary and her (parent, mother) went to the (building, drug store, store) on the (corner, street).
4. The (servant, cook) (cooked, preserved) a (basket, bushel) of (peaches, fruit).
5. Emily asked the (woman at the desk, librarian) for the latest (book, novel).
6. Father fed the (food, corn) to the (fowls, chickens) in the back yard.
7. The (meal, dinner) was very (good, appetizing).
8. We had a (man who came in, guest) at (the last meal, supper).
9. She wore (low shoes, pumps) and (woolen gloves, mittens).
10. The (man who starts them, leader) of the (orchestra, body of musicians) sometimes played (an instrument, a flute).

**Using Words Precisely.** Correct usage of words means a precise use: giving the exact spelling, the exact pronunciation, the exact shade of meaning, and the exact grammatical relation. It is only by observing these four requirements that we can be sure that our words make a clear impression.

The following words are often mispronounced because the accent is placed on the wrong syllable. Be sure to place the accent on the syllable as indicated:

|             |                |              |
|-------------|----------------|--------------|
| abdo'men    | def'icit       | im'potent    |
| accli'mate  | demon'strative | in'dustry    |
| adept'      | des'picable    | in'famous    |
| adult'      | disin'terested | irrev'ocable |
| a'lias      | dis'putant     | lam'entable  |
| ap'plicable | ex'plicable    | Macbeth'     |
| car'icature | finance'       | prece'dence  |
| chastise'   | for'midable    | pref'erable  |
| com'batant  | gon'dola       | prefer'ment  |
| dec'ade     | illus'trative  | remon'strate |
| dec'orative | im'pious       | rep'utable   |

Words that are peculiar to a trade, an occupation, or a profession are called *technical words*. In business, for instance, the following words are repeatedly used:

|                |             |               |                |
|----------------|-------------|---------------|----------------|
| acknowledgment | financial   | lien          | promissory     |
| assets         | fiscal      | merchandise   | remittance     |
| auditor        | franchise   | miscellaneous | salable        |
| cargoes        | fraudulent  | moneys        | salary         |
| cashier        | guarantee   | mortgage      | schedule       |
| commission     | indorsement | negotiable    | specifications |
| depositor      | investor    | option        | stockholder    |

**Exercise 73.** *Spelling, Pronunciation, Definition.*

Spell, pronounce, and define the words on this page.

**Relationship of Words.** (Review pages 51 to 54.) In the following sentences how are the italicized words used?

1. *John*, come here.
2. Dear *girl*! Everybody loves her!
3. Milton, the blind *poet*, lived in the seventeenth century.
4. The *weather* being stormy, the picnic was postponed.
5. He gave *me* some money.
6. I was given some *money* by him.
7. (a) We made Ruth *editor*. (b) Her charm made her *popular*.
8. I walked five *miles*.
9. (a) She taught me *grammar*. (b) I asked him a *favor*.

1. A *nominative of address* is a substantive used to address some person or thing; as, "John" in (1). Since it has no grammatical relation to the rest of the sentence, it is an independent element.

2. A *nominative of exclamation* is a substantive used as an independent element in exclaiming about something; as, "girl" in (2).

3. An *appositive*, as "poet" in (3), is a substantive used to explain another substantive ("Milton") meaning the same person or thing.

4. A substantive is in the *nominative absolute*, as "weather" in (4), when it and a participle are used without grammatical connection with the rest of the sentence. "The weather being stormy" means the same as the clause "because the weather was stormy."

5. An *indirect object (dative)* is a substantive placed between a transitive verb and its direct object to denote to whom or for whom the action of the verb is directed. In (5) "money" is the direct object and "me," the indirect object ("gave to me").

6. A *retained object*, as "money" in (6), is a direct object retained in the passive form when the indirect object becomes the subject ("me" changed to "I").

7. An *objective complement (adjunct accusative)* is a word used with verbs of making, naming, choosing, etc., to complete the predicate and explain the direct object. In (7 a) the objective complement "editor" completes the predicate and explains the direct object "Ruth." In (7 b) the adjective "popular" is the objective complement.

8. An *adverbial objective* is a noun indicating distance, time, amount, etc., used as an adverbial modifier; as, "miles" in (8).

9. The verbs *teach* and *ask* may take two objects, a direct object denoting the person, as "me" in (9 a) and a *secondary object* denoting the thing, as "grammar" in (9 a).

The following chart sums up grammatical relationships :

|      |                                                                                                                                             |
|------|---------------------------------------------------------------------------------------------------------------------------------------------|
| Case | NOMINATIVE CASE                                                                                                                             |
|      | (1) Verb and subject : " <i>Mary</i> runs."                                                                                                 |
|      | (2) Verb and predicate nominative : " It is <i>I</i> ."                                                                                     |
|      | (3) Noun or pronoun, nominative of address : " <i>Mary</i> , bring the book."                                                               |
|      | (4) Noun or pronoun, nominative of exclamation : " Poor <i>man</i> ! I am sorry for him."                                                   |
|      | (5) Noun or pronoun and modifying participle in nominative absolute construction : " The <i>class</i> being dismissed, the boys went home." |
|      | (6) Noun, nominative by apposition : " We, the <i>people</i> , have spoken."                                                                |
|      | OBJECTIVE CASE                                                                                                                              |
|      | (7) Verb and direct object : " His mother called <i>him</i> ."                                                                              |
|      | (8) Verb and indirect object : " I gave <i>him</i> the book."                                                                               |
|      | (9) Verb and secondary object : " He taught me <i>Latin</i> ."                                                                              |
|      | (10) Verb and retained object : " I was given the <i>book</i> by my teacher."                                                               |
|      | (11) Verb and objective complement : " They elected John <i>president</i> ."                                                                |
|      | (12) Objective case with a preposition : " He is the president of our <i>club</i> ."                                                        |
|      | (13) Pronoun, objective of exclamation, " Poor <i>me</i> ! "                                                                                |
|      | (14) Verb and noun in adverbial objective construction : " John went <i>home</i> ."                                                         |
|      | (15) Noun or pronoun, subject of an infinitive : " Please allow <i>me</i> to go."                                                           |
|      | (16) Noun or pronoun as objective after an infinitive : " We knew it to be <i>her</i> ."                                                    |
|      | (17) Noun, objective by apposition : " Unfurl the flag, the <i>symbol</i> of liberty."                                                      |



|                             |                                                                                                                                                                                                                                                                                                                                                                              |
|-----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                             | <b>POSSESSIVE CASE</b><br>(18) Noun or pronoun denoting possession: "This is <i>his</i> book," "This is <i>John's</i> book."<br>(19) Noun or pronoun denoting authorship: "These are <i>Shakespeare's</i> plays."                                                                                                                                                            |
| <b>Modification</b>         | (1) Noun and adjective: " <i>green</i> grass."<br>(2) Noun or pronoun and predicate adjective: "John is <i>clever</i> , and he is <i>good</i> ."<br>(3) Pronoun and adjective: " <i>poor</i> me;" "he is <i>poor</i> ."<br>(4) Adverb and adjective: " <i>very</i> pretty."<br>(5) Adverb and verb: "run <i>quickly</i> ."<br>(6) Adverb and adverb: " <i>very</i> quickly." |
| <b>Independent elements</b> | (1) Interjections: " <i>Alas!</i> "<br>(2) Expletives: " <i>There</i> is no place like home." " <i>It</i> is never too late to mend."<br>(See also under <b>Case</b> , nominatives (3), (4), (5), and objective (13).)                                                                                                                                                       |
| <b>Voice</b>                | (1) Subject acting: "The mother <i>called</i> the boy." (Active voice)<br>(2) Subject acted upon: "The boy <i>was called</i> by the mother." (Passive voice)                                                                                                                                                                                                                 |

The words *it* and *there* when used at the beginning of a sentence to invert the natural order of subject and predicate are called *expletives*.

In the sentence, "It is true that they have gone," the real subject is the clause, "they have gone," introduced by the conjunction "that." This is a *noun clause*, or a *substantive clause*.

When you examine the following sentences, you will observe that clauses may be used as subject, object, or predicate nominative, as objective complement, and in apposition:

**Subject:** *That Helen arrived safely* is a relief.

**Object of the verb:** I believe *that it will snow*.

**Object of a preposition:** He was aware of *what they meant*.

**Predicate nominative:** His prayer was *that he might succeed*.

**Objective complement:** Revision has made your theme *what it should be*.

**Apposition:** (a) His resolution, *that he would do better to-morrow*, should bring results. (b) She learned the lesson *that industry pays*.

The subject of an ordinary finite verb is in the nominative case, but the subject of an infinitive is in the objective case; as,

**Finite verb:** *I* went home. (*Finite* means limited in person and in number.)

**Infinitive:** They want *me* to go home.

The infinitive is never used with the nominative case, for its subject is always in the objective case. If it is a linking verb, it requires the same case after it as before it (the objective); as,

**Subject of an infinitive:** She called *me* to come.

**Noun or pronoun after an infinitive:** (a) They want her to ask *me*.  
(b) They thought Alice to be *me*.

For analysis of sentences, see page 329.

### **Exercise 74.** *Relationship of Words in Sentences:*

In the sentences on pages 116, 122, 129, or 194 point out the examples of case, independent elements, modification, and voice.

### **Letter 22.** *Explanation, Based upon Research.*

In a business letter to the principal of your school explain one of the topics given below. Strive for clearness and brevity. Collect your information in running notes; then arrange these in topical form.

1. How the various sections of this country were acquired.
2. How the blood is purified.
3. Three cities of your state: when settled and by whom.
4. Steps in the process of digestion.
5. The nicknames of three states and how the names originated.
6. Three of our American writers: when and where born, chief works, death.
7. A comparison of the Atlantic and the Pacific seacoast.

**Placing Modifiers Where They Belong.** Note how the following sentences differ :

- |                                    |                                |
|------------------------------------|--------------------------------|
| Mary only lent Helen that book.    | (She did not give it.)         |
| Mary lent that book only to Helen. | (She lent it to nobody else.)  |
| Mary lent Helen only that book.    | (She lent no other book.)      |
| Only Mary lent Helen that book.    | (Alice did not lend the book.) |

Here we have four entirely different ideas brought out by changes in the location of the word *only*.

The words *only*, *even*, *also*, and *alone* should usually be placed directly before the words that they modify.

In which of the following sentences does the participle seem to dangle, or be without a sensible word to modify? How should they be reworded to make the reference clear?

Reading a little more of the story, he was delighted with the characters.

Riding over the field, he found that the rocks hurt the horse's feet.

Reading a little more of the story, the characters delighted him.

Riding over the field, the rocks hurt the horse's feet.

To secure clearness and coherence, see that there is a word for the participle to modify.

### **Exercise 75. *Position of Modifiers: Words.***

Explain the changes in meaning that result from a change in the location of *only*, *even*, and *also*.

1. (Even) he (even) gave (even) a dollar.
2. She (also) ran (also) for the car (also).
3. (Only) he (only) asked (only) for (only) Mary (only).
4. (Even) Tom (even) surprised (even) us with (even) the gift.
5. (Only) weeds (only) will (only) grow (only) in (only) this sandy soil (only).
6. (Also) the birds (also) have (also) gone south (also).
7. (Only) once (only) in a lifetime (only) does such fortune come.

8. (Only) you (only) and Mary (only) may (only) come (only) this far.
9. (Even) the president (even) called (even) on him.
10. (Only) animals that are gentle (only) make (only) good pets (only).

**Criticism 53.** *Misrelated Modifiers: Phrases and Clauses.*

Rewrite the following sentences. Make the reference clear.

1. Having eaten our lunch, the train left.
2. Leaning out of my window, the robin saw me.
3. Being the mother of the family, he spoke to her.
4. After assigning the lesson, we asked the teacher how to do it.
5. Coming up the stairs, the tray was dropped by the maid,
6. Flying over London by night, the people saw the airship.
7. Entering the room, all looked dark to him at first.
8. Practicing every day, his music became familiar.
9. Operating on a patient, it is no wonder the doctor was tired.
10. Dictating a letter, the stenographer took it from the lawyer.
11. The Cossacks wear caps on their heads, which are made of bear  
• skin.
12. A theater stands across from our house, which has a seating capacity of one thousand.
13. The boys got an eagle from Bald Pate Mountain, which they carried at the beginning of the procession.
14. She shook hands with the owner of the horse, who replied courteously.
15. The young lady was standing before the door that had a blue hat on.

**Weighing Statements.** Consider the following statements :

- |            It rained.  
              We did not go to the picnic.

Are they related in any way? Which is the more important? If one were as important as the other, they would belong together in a compound sentence. If, on the other hand, the

more important fact is that "we did not go to the picnic," you must subordinate the other statement by placing it in a minor clause. This will make a complex sentence:

We did not go to the picnic because it rained.

If two or more ideas are closely related, combine them in a sentence, but stress the more important idea by making it the main clause. Do not use a clause for a sentence.

### Exercise 76. *Combining Ideas in Sentences.*

Combine the following ideas in sentences. (1) Decide whether they are equal or unequal. (2) Select the minor part and place it in a dependent clause.

1. Prepare for action. Much is yet to be done.
2. The cheap coat is worn by the working man. It looks coarse.  
It is made by many workmen laboring together.
3. We may expect an equinoctial storm soon. It is nearly the spring equinox.
4. He is guilty of breaking the law. This law regulates the speed of automobiles.
5. The twins are staying next door. We invited the twins to come to supper.
6. The supper was served out under the trees. The supper was delicious. We all stayed for it.
7. It is going to rain soon. I want you to close the windows.
8. The flowers were in bloom in the country. We went to the country to spend a day.
9. Get a can of cherries for supper. It is on the top shelf.
10. The play is "Uncle Tom's Cabin." It is being played now at the Adelphi Theater.
11. My aunt gave me a book. The book is on the table.
12. The child was very naughty. The father punished the child.
13. The man was hurt. The man is slowly improving.
14. I have just bought an overcoat. The overcoat is waterproof.
15. The grocer sent for the police. The grocer's store was robbed.

**Criticism 54. Sentence Structure.**

In which sentences is there something aside from the subject?  
Which sentences put a minor part in the leading position?  
Which should be combined in one sentence? Rewrite them.

1. Two years ago I went to Milwaukee. I was twelve years old.  
My father was with me. We visited my grandmother.
2. We crossed the ocean in one of the fastest steamers and we made the trip in less than a week.
3. The soldiers camped beside a deep river, this river was about fifty yards wide.
4. We made sandwiches after we came home and I remember how we enjoyed them last year.
5. Give me my raincoat and umbrella, I want to catch this train.
6. John came to school to-day and he had been ill for six weeks.
7. It is raining hard, I think we must stay all night.
8. Bob and Billy are two fine dogs. They are fox terriers. I like dogs. They play with me every day and do not like the cat.
9. He failed in his examination. He was out of school, his eyes were troubling him. Which was a pity.
10. A great many of the laborers are foreigners. Many of whom can hardly speak English.

**Facts about Prepositions.** What work do the italicized words perform in the following sentences?

He gave the book *to* him.

The president *of* the railroad was hurt.

The words *to* and *of* connect ideas (*gave* and *him*, *president* and *railroad*), but they also show a relation between the two words. To show that the second word depends on the first we say that the preposition "governs" the noun or the pronoun. We place this noun or pronoun in the objective case:

She gave the book *to him*.

A *preposition* is a word that connects and shows the relation between two words in a sentence.

The object of a preposition may be a word, a phrase, or a clause; as,

*Word:* The boy went to the *store*.

*Phrase:* She was afraid of *spoiling it*.

*Clause:* He was annoyed at *what they had done*.

Some words vary in meaning with different prepositions :

|                                       |                                      |
|---------------------------------------|--------------------------------------|
| accompanied by or with                | dependent for a thing                |
| accord with                           | died of ( <i>not</i> with) a disease |
| accuse of a crime                     | died from exposure                   |
| accused by a person                   | died by violence                     |
| acquit of a charge                    | differ from a person or a thing      |
| adapt for a purpose                   | differ from or with in opinion       |
| adapt to a thing                      | different from ( <i>not</i> than)    |
| adapt from an author                  | disappointed of what we cannot get   |
| agree to a proposal, or a plan        | disappointed in what we have         |
| agree with a person                   | employed at a salary or a place      |
| agree upon something to be decided    | employed in business                 |
| angry at a thing                      | employed by a person or a firm       |
| angry with a person                   | expect of                            |
| averse to                             | glad of or at                        |
| change for a thing                    | independent of                       |
| change with a person                  | influence over or upon               |
| compare with (similar qualities)      | need of                              |
| compare to (without details)          | part from or with                    |
| comply with                           | parted by                            |
| confer on (to give to)                | profit by                            |
| confer with (to talk to)              | reconcile to or with                 |
| confide in (to trust to)              | remonstrate against a thing          |
| confide to (to intrust to)            | remonstrate with a person            |
| convenient for or to                  | speak to (address a person)          |
| conversant with                       | speak with (converse with)           |
| correspond to or with a similar thing | taste of food                        |
| correspond with (write a letter)      | taste for art                        |
| dependent on or upon a person         | thirst for or after                  |
|                                       | wait on or upon (to serve)           |
|                                       | wait for (to be in expectation)      |

**The Correct Use of Prepositions.** The following suggestions will help you to use prepositions correctly :

1. The object of a preposition must be in the objective case. If two objects are used, the last being a pronoun, both must be

in the objective case; as, "Give the book to Mary and *me*" (not "to Mary and I").

2. Prepositions must be selected with care, for they have shades of meaning; as,

|                                    |                                               |
|------------------------------------|-----------------------------------------------|
| <i>between</i> applies to two.     | <i>in</i> implies place, or position.         |
| <i>among</i> , to more than two.   | <i>into</i> , motion, or tendency toward.     |
| <i>by</i> is used with the agent.  | <i>in</i> implies a country, a state, a city. |
| <i>with</i> , with the instrument. | <i>at</i> , a town, a village, a small place. |

3. After certain words special prepositions are used. Sometimes several prepositions can be used with the same verb, but each with a different meaning; as, "wait on" and "wait for." See the list on page 238.

4. *Without* must not be used as a conjunction. We should say, "I will not go *unless* you go" (not "without you go").

5. Do not omit a preposition where it is necessary to the grammatical completeness of the sentence. Say, "My mother stayed *at* home" (not "stayed home"); "We can use a rope of any *size*" (not "any size rope"); "It is *of* no use to ask" (not "It is no use to ask").

6. Do not use "of" for *have* in the perfect tenses. Say, "He may *have* gone." This mistake is often due to poor enunciation.

7. Do not insert a preposition needlessly. Say, "I fell *off* the horse" (not "off of"), "Where is he?" (not "is he at"), and "Where is she going?" (not "going to").

## Criticism 55. *The Correct Use of Prepositions.*

Select the correct forms in the following sentences:

- (Between, among) the three families a friendly feeling existed.
- The college is located (at, in) London.
- The girls were waiting (on, for) the street car.
- She sang (like, as) a bird.
- They ordered a (large size can, a can of large size).



6. She looked at (Mary and I, Mary and me).
7. I will not play (without, unless) Tom plays.
8. She is employed (for, at) a small salary.
9. (Inside of, within) an hour it was done.
10. The man walked (in, into) the garden from the street.
11. He might (of, have) done this for you.
12. (Beside, besides) ourselves there were six others present.
13. They were angry (at, with) me for not going.
14. The old man died (from, with, of, by) diphtheria.
15. She spoke (to, with) her for half an hour.
16. They were greatly disappointed (of, in) the house they just bought.
17. These chickens are very different (than, from) those.
18. They remonstrated (against, with) the owner of the house.
19. She gave the book to Alice and (I, me).
20. Where was he when he fell (off, off of) the motor cycle?
21. For you and (I, me) an exception should be made.
22. She waited (on, for) Anna, who ran (in, into) the house for her coat.
23. You might (of, have) gone with Tom and (I, me).
24. He is acquitted (of, from) the charge.

### Criticism 56. *Punctuation: A Community Motto.*

Break up the following paragraphs into sentences. Insert enlarged periods. Which sentences are simple? Which are complex? Which are compound? Where are commas used? Insert capitals and other marks of punctuation.

Let the pupil who writes the best copy transcribe it on card-board for the classroom, or write it on the blackboard.

there are turning points in the lives of men something done something experienced determines the future course of their lives and the very structure of their character such a turning point in the lives of hampden and cromwell was the day when they were arrested on the eve of their departure for new england and compelled to remain and lead the puritan revolution in the mother country such a turning point in the life of lincoln was the day when despite the

protestations of his friends he left in the first speech of his debate with douglas the declaration that this country could not permanently remain half free and half slave

there are similar turning points in the history of nations when by some heroic choice or the receipt of some great message the nation is new born and begins a new life such a turning point was the wrestling of the magna charta from king john when feudalism received its death wound such a turning point in the history of france was the calling of the states general which signed the death warrant of bourbonism for all eastern europe such a turning point in the history of america was the signing of the declaration of independence

— *The Outlook.*

## DEVICES THAT AID EXPLANATION

**The Topic Sentence.** Why is it so easy to follow the development of the following paragraph?

The town should be planned so that it will grow in an orderly and beautiful way. The suburbs should be laid out with broad streets, and with playgrounds, parks, and much open space. The height of the buildings should be regulated; business should be excluded from the residence districts; the streets should be lined with trees; and provision should be made for the growth of the town for a generation in advance of its present size. That is the way the German, the French, and the English cities are now being planned. They all improve the health, the comfort, and the happiness of the people by building their towns like a private estate, or as a rich individual plans his home.

— *The Independent.*

In many paragraphs there is a sentence that sums up the contents of the whole paragraph. We have learned that this sentence is called the *topic sentence*. It is like a guidepost that points the way through a strange country. In the above paragraph it is the first sentence.

A topic sentence is brief and emphatic. It is usually

placed first. It adds to the clearness of the paragraph because it tells one what to expect. Every sentence should develop the topic sentence in some way or else it is off the subject, and thus violates unity.

**Express the topic sentence briefly at the beginning of the paragraph.**

**Exercise 77. *The Topic Sentence.***

Select the topic sentences in the paragraphs on pages 62, 118, 138, 240, and 274.

**Repeating an Idea.** In each of the following sentences how is the first idea developed?

Great men are they who see that spiritual is stronger than any material force — that thought rules the world. — EMERSON.

Strength of character consists of two things: power of will and power of self-restraint. It requires two things, therefore, for its existence: strong feelings and strong command of them. — ROBERTSON.

In these short selections the leading idea is repeated in other words. When the topic sentence does not bring out the full meaning, the idea should be explained in other words.

**The repetition of an idea in other words sometimes makes it clearer.**

**Talk 36. *Repeating an Idea.***

Let a pupil preside, with the class as a club. Divide the following among the class. Give (1) the proverb, (2) its repetition in other words, (3) an example to illustrate it.

1. A bird in the hand is worth two in the bush.
2. Constant dropping wears away the stone.
3. Experience is the best teacher.
4. Necessity is the mother of invention.
5. A new broom sweeps clean.
6. All that glitters is not gold.

7. Too many cooks spoil the broth.
8. Well begun is half done.
9. Hunger is the best sauce.
10. All's well that ends well.
11. The early bird catches the worm.
12. A word to the wise is sufficient.
13. A rolling stone gathers no moss.
14. Beauty is but skin deep.
15. Birds of a feather flock together.
16. His bark is worse than his bite.
17. Fine feathers do not make fine birds.
18. Penny wise, pound foolish.
19. When the cat's away the mice will play.
20. Don't look a gift horse in the mouth.

**Explaining by Giving Examples.** Select the topic sentence in the following selection and tell how it is developed :

Life, too, is going happily on within every pond and quiet stream, roofed over with its glassy canopy like a natural hot-house. Peer down through the clear ice, and you will see that the plants are green, though small ; and fishes are gliding about, but the rings on their scales show that they grow very little now. There is enough to eat, but the appetite is weak. The land snails spin storm doors athwart the opening of the shell, and, creeping into some secure crevice, become dormant ; but the pond-snails move about as usual, yet build no new shell. The small aquatic creatures still creep lazily over the fermenting mud or ensconce themselves in its depths. The water-spider is wrapped in a glistening bubble of the air he took down with him.

— *The Outlook.*

This explanation is made clearer by giving specific examples of what actually goes on under the ice in every pond or quiet stream. Throwing light upon a subject by giving examples is always interesting. It gives an excellent chance to tell what has been observed or read. Mark Twain, in speaking

of the value of training, made a clever use of example when he said :

The peach was once a bitter almond ; cauliflower is nothing but cabbage with a college education.

The worth of the illustration, or example, depends upon its accuracy as well as upon its closeness of application to the topic.

**Make your ideas interesting by illustrating them, or giving specific instances.**

**Exercise 78. *Illustration.***

Outline an example under each of the following and discuss the topics in class :

1. Truthfulness is the basis of good character.
2. Honesty is the best policy.
3. Industry has made all big business.
4. Loyalty proves its worth.
5. Initiative carries one up the ladder of success.
6. It pays to get an education.
7. Originality is capital in the pocket.
8. Perseverance is a kind of genius.
9. Waste makes want.
10. It pays to smile.

**Theme 15. *Repetition and Illustration.***

Use one of the following Indian proverbs as a topic sentence. Complete the paragraph (1) by explaining the meaning in other words, and (2) by giving an example.

1. Small things talk loud to an Indian's eye.
2. When the fox walks lame the old rabbit jumps.
3. There is nothing so eloquent as a rattlesnake's tail.
4. Before the paleface came, there was no poison in the Indian's corn.
5. A friendship made quickly is made too quickly.
6. No man ever repented of saying nothing.

**Criticism 57.** *Theme 15: Brevity and Structure.*

Enlarge the periods. Mark the alterations on your own theme and rewrite it in class. This is also excellent for blackboard criticism.

1. Cut out any words that could be omitted without affecting the sense.
2. See whether there is a phrase that could be condensed to a word, or a clause that could be condensed to a phrase.
3. See whether every idea has such vital connection with the topic sentence that it must be retained.
4. Try to substitute a short word for each long one.
5. See whether any sentences are closely enough related to be combined in complex or compound form.
6. See whether the parts of a sentence should be separated into several sentences.

**Talk 37.** *Giving Examples.*

Develop one of the following topics by giving at least two examples. Let a pupil preside, with the class as a club. Look at your audience. Stand erect.

1. Does the dog show wonderful sagacity?
2. Are cats likely to be sly?
3. Is fancy work a pleasure?
4. Are some holidays more important than others?
5. Have there been ridiculous fashions in olden times?
6. Do the animals of Africa differ from those of America?
7. How does the Mississippi Valley differ from the Far West?
8. Are perennials the best flowers for the garden?
9. How do ants "keep house"?
10. How are some rivers formed?
11. Is Australia a peculiar country?
12. Why is the parrot interesting?
13. How would a savage, an ignorant person, or a well-bred person reveal his traits?
14. Can you improve the appearance of your back yard or garden?
15. How can you have fun with a pumpkin?

**Comparing or Contrasting with Other Ideas.** How are the topics developed in the following selections?

|                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                     |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Reading is to the mind what exercise is to the body. As by the one, health is preserved, strengthened, and invigorated; by the other, virtue (which is the health of the mind) is kept alive, cherished, and confirmed.</p> <p>— ADDISON.</p> <p>Concentrate all your thoughts upon the work in hand. The sun's rays do not burn until brought to a focus.</p> <p>— ALEXANDER GRAHAM BELL.</p> | <p>Reading ↘<br/>Mind → compared to → exercise<br/>Virtue ↗ ↘ body<br/>↘ health</p> <p>Concen- ↘<br/>tration compared ↗ focusing<br/>Thoughts ↗ to ↘ sun's rays</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|

We can obtain a better idea of something if it is compared to something that we know. To say, "My dog is like yours, only twice as large," places the two dogs side by side, as it were, and points out likeness and unlikeness. *Comparison* gives points of likeness and unlikeness, but emphasizes likeness; *contrast* gives points of unlikeness. The balanced sentence is well adapted to the expression of contrasted ideas.

**Explain by bringing out similarities and differences.**

**Exercise 79. Discussion: Likeness and Unlikeness.**

Outline (1) how the following are alike, and (2) how they differ:

1. *Cooking*: Baking, boiling, broiling, frying, parboiling, roasting, steaming, stewing.
2. *Farming*: Fertilizing, harrowing, harvesting, planting, plowing, spraying, threshing, weeding.
3. *Sewing*: Basting, binding, darning, felling, hemming, patching, shirring, stitching.

## Comparing or Contrasting with Other Ideas 247

4. *Work of artists*: Architect, designer, draftsman, engraver, illustrator, interior decorator, painter, sculptor.
5. *Work of writers*: Critic, dramatist, editor, journalist, magazine writer, novelist, writer of photo-plays, reporter.

### Letter 23. *Likeness and Unlikeness.*

In a friendly letter to a Greek boy (Leonidas) or girl (Thalia), write about one of the following subjects. Tell (1) how they are alike and (2) how they differ. Use balanced sentences as much as you can.

1. Public schools and private schools.
2. Skating and tobogganing.
3. Trout fishing and gigging.
4. A railroad train and a wagon train of gold seekers in 1849.
5. The old-fashioned omnibus and a sight-seeing automobile.
6. Buffalo Bill's stagecoach and a modern hotel hack.
7. A market wagon and a pushcart.
8. The engine of a train and the caboose.
9. A cistern and a well.
10. A perambulator and a sled.
11. A market house and a grocery store.
12. A wheelbarrow and a boy's express wagon.
13. An apartment and a house.
14. Basket ball and football.
15. Latitude and longitude.

### Criticism 58. *Letter 23.*

Exchange papers. Mark symbols of correction in the margin. Outline your comments below the letter.

1. *Form*: Neatness, penmanship, letter form, spelling, grammar, punctuation, especially the commas peculiar to a letter.
2. *Sentence structure*: Enlarge the periods to test the balanced sentences. Are there too many ideas brought together in any sentence?
3. *Ideas*: Has the writer given the chief likeness and difference? What makes the letter interesting (or uninteresting)?
4. *Suggestions*: What is the best thing in the letter? What is the writer's weakest point?





### Talk 38. *Comparison and Contrast.*

Divide the following among the class, with two pupils for each assignment. Let a pupil preside, with the class as a club. Be specific. Try to make your audience see the points of likeness and unlikeness. Consult an unabridged dictionary and an encyclopedia.

1. A turtle and a snail.
2. A moth and a butterfly.
3. A frog and a toad.
4. A honeybee and a hornet.
5. A beaver and a mole.
6. A snake and an eel.
7. A daisy and a dandelion.
8. A crab and a lobster.
9. A coyote and a collie dog.
10. A caterpillar and a grub.
11. A tiger and a leopard.
12. A Gila monster and a salamander.
13. A gray squirrel and a chipmunk.
14. A buzzard and a vulture.



### Criticism 59. *Talk 38.*

Two pupils deal with one topic. They will speak in order. Write below your outline the name of the pupil who has given the better speech. At the end of the period check these names on the blackboard to find out who, in the opinion of the class,

have done the best work. Let this be an incentive for better work in the future, both in gathering ideas and in speaking.

**Giving Causes or Results.** The following selection develops the idea that "we need piety [broad religion] in our lives as citizens, as social beings, and as individuals." How is this threefold treatment brought out? Find the topic sentences.

We need piety for the fulfillment of our duty as citizens in a free state. For liberty is not lawlessness, but voluntary obedience to self-enforced law. And if we are to render free obedience to a self-enforced law we must have good reason to know that the law is just and enacted by a just authority. The French Revolution demonstrated that a democracy may be as unjust as an aristocracy. The ultimate security for liberty is in a community conscience which recognizes that there is a law of right and wrong, which is as independent of human wills as is the law of gravitation. The inspiration which made possible the victory for liberty and union in 1865 was the faith of our fathers in a "higher law" which neither Congress, courts, nor popular magistrates could either justly or safely set aside.

We need piety for the fulfillment of our social duties. "Brotherhood of man" has become almost a court phrase robbed of its meaning by the glib frequency of its utterance. What do we mean by it? Why am I brother of the man against whom I brush in the trolley? Why is the bank president brother of the porter who runs the errands for the bank? Why are the garment workers brothers and sisters of the men who employ them and the women who wear their garments? Because deep in our hearts is the faith that we all have a common origin and a common destiny, something that unites us which is more vital and enduring than wealth or class or race or religious creed. It is this half-conscious faith in a common heritage and a common hope that makes us one. Atheism has never known true brotherhood.

And we need piety for the development of our individual character. The boy must have some castle in the air, the

worker some model, the racer some goal, the man some ideal. Looking back never made a man or a nation great. China invented movable type, and has no press; the mariner's compass, and has no mercantile marine; gunpowder, and has no army. Why? Because it has had no future, only a past; and therefore no aspiration, only a memory.

— LYMAN ABBOTT: *The Outlook*.

A *cause* is something that produces an effect or a *result*. A *result* always implies a cause. The *cause* of a railroad wreck may have been a misplaced switch, or more remotely the carelessness of an employee; the *result*, a railroad accident. We can develop an idea by telling its cause and its results.

**Explain by giving causes and results.**

**Exercise 80. Discussion.**

Find out the causes or the results of the following and in class outline them upon the blackboard.

- |                           |                         |
|---------------------------|-------------------------|
| 1. Hard water.            | 8. Systematic exercise. |
| 2. Dew.                   | 9. Sleet.               |
| 3. Poor grades.           | 10. Poverty.            |
| 4. A school paper.        | 11. Hail.               |
| 5. Some accident.         | 12. Forest fires.       |
| 6. The Revolutionary War. | 13. Poor crops.         |
| 7. Clean-up Week.         | 14. Game laws.          |

**Theme 16. Results: "I am the —."**

In imitation of the selection on page 127 ("I am the Printing Press"), develop one of the following by giving results. Tell how it has changed conditions in the world and how it serves a community or a nation.

- |                        |                             |
|------------------------|-----------------------------|
| 1. The telephone.      | 6. Electricity.             |
| 2. The railroad.       | 7. The submarine.           |
| 3. The sewing machine. | 8. The newspaper.           |
| 4. The airship.        | 9. The circulating library. |
| 5. The automobile.     | 10. The motion picture.     |

## EXPLANATION IN EVERYDAY LIFE

**Definitions.** Compare the definitions in the following columns and see how they differ. For what does each caret stand?

|                                                                  |                                                    |
|------------------------------------------------------------------|----------------------------------------------------|
| A biped is an animal that has two legs.                          | A biped <sub>Λ</sub> has two legs.                 |
| A quadruped is an animal that has four legs.                     | A quadruped <sub>Λ</sub> has four legs.            |
| A pronoun is the part of speech that is used in place of a noun. | A pronoun <sub>Λ</sub> is used in place of a noun. |

The definitions on the left are fully expressed; those on the right omit the general term and give only the particular difference. The omitted words are the general terms.

**Definitions explain by giving (1) the class name, or general word, and (2) the variety name, or particular word. The general name is often omitted.**

**Exercise 81. Classification.**

Write lists of kinds under the following:

- |            |                     |                          |
|------------|---------------------|--------------------------|
| 1. Tools.  | 4. Machines.        | 7. Cooking utensils.     |
| 2. Sports. | 5. Industries.      | 8. Musical instruments.  |
| 3. Foods.  | 6. Dress materials. | 9. Government officials. |

**Game 14. "I am Thinking about —."**

Choose a subject in class — plants, fruits, trees, vegetables, birds, etc. In one sentence write out a description of the variety you have selected. Give both general name and particular details. For example: *I am thinking about a small tree (general) that has slender leaves about four inches long and bears a luscious, round fruit with a delicious taste and odor, and a stone, or kernel, in the center (particulars).* Read the sentence aloud and let the class guess. If the description is not sufficiently narrowed down, the questions will draw attention to this fact.

**Exercise 82. Definitions: Dramatic Dialogue Form.**

Look up the following definitions in textbooks. Copy them in dramatic dialogue form, using the words of the book. Underline the general word once, the particular explanation twice. Note in which the general term is omitted.

*Teacher.* What is addition?

*Pupil.* Addition is . . .

*Teacher.* What is subtraction?

*Pupil.* Subtraction is . . .

1. *Arithmetic:* Addition, division, multiplication, subtraction.
2. *Grammar:* Comparison, concord, conjugation, declension.
3. *Physiology:* Digestion, mastication, oxidation, circulation.

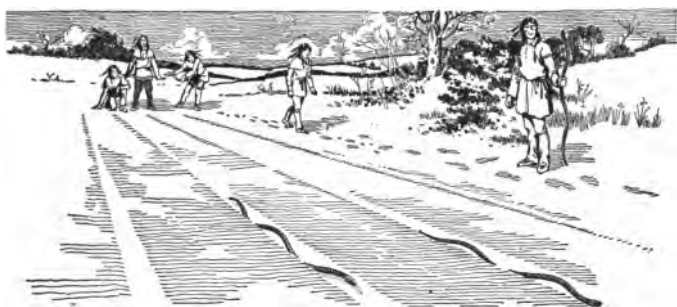
**Recipes and Processes.** Which of the following explanations should you recommend, or care to use yourself?

| TO MAKE FRUIT DROPS                                                                 |                                                                                                                                                                                                                                                                                                                                                                                         |
|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | <p>(a) Almost any fruit will do, but cherries, plums, and peaches are especially desirable. Add granulated sugar, allowing a pound to each pint of strained pulp. Cook slowly until the mixture is very thick, stirring constantly to prevent scorching. Drop on waxed paper. Set the candy in a warm place to dry. If packed in air-tight boxes, these drops will keep for months.</p> |
|   | <p>(b) If packed in air-tight boxes, these drops will keep for months. Cook slowly until the mixture is very thick, stirring constantly to prevent scorching. Add granulated sugar, allowing a pound to each lot of strained pulp. Set the candy in a warm place to dry. Drop on waxed paper. Almost any fruit will do, but cherries, plums, and peaches are especially desirable.</p>  |
|  |                                                                                                                                                                                                                                                                                                                                                                                         |
|  |                                                                                                                                                                                                                                                                                                                                                                                         |
| <p><i>The Youth's Companion.</i></p>                                                |                                                                                                                                                                                                                                                                                                                                                                                         |

A *recipe* gives directions for making something, like a dish in cooking. How does recipe (b) differ from recipe (a)? Which has the better introduction and conclusion? Why? What other criticisms could you make of recipe (b)?

A *recipe* must specify amounts accurately and give the steps of the process in the right order.

A *process* tells how a thing is done; it gives the method, or procedure.



AN INDIAN SNAKE GAME

Ask any Canadian Indian what a snow snake is, and he will tell you that it is a piece of twisted wood, such as a wild grape vine, about five or six feet long, and one inch or over in thickness, stripped of its bark and polished. It is grasped with one hand in the center and given a strong forward throw at the tail end by the other hand, while at the same time the hold in the center is loosened. With a hard bottom and about one inch, or more, of light snow on top — ideal conditions for playing the game — the Indian snake will travel for a long distance when thrown by an expert. To a novice, seeing the snake traveling along at a rapid speed, raising and lowering its head as the wood vibrates from side to side, its resemblance to the real reptile is perfect.

When the Indians have tests of skill with the snake they make tracks through the snow by drawing a log in it. Some-

times as many as a dozen tracks are made side by side, and a dozen snakes are sent along at once. The one who makes his snake emerge from the end of the track first the most times out of a certain number of throws, takes the prize. The trick of throwing the snake is not at all hard to acquire, and it makes an exciting game.

— *Popular Mechanics Magazine.*

This is a process. In explaining a process make an outline first, so that you get the steps in the right order.

**Be accurate, definite, and brief in telling how things are done.**

**Talk 39.** *How to Do Something.*

Select one of the following and outline the steps in the process. Let a pupil preside, with the class as a club.

- |                                                 |                                  |
|-------------------------------------------------|----------------------------------|
| 1. How to make a snow man.                      | 10. How to darn stockings.       |
| 2. How to cook a vegetable.                     | 11. How to make a puzzle.        |
| 3. How to play a game of marbles.               | 12. How to make a fancy apron.   |
| 4. How to clean a room.                         | 13. How to make a pencil tray.   |
| 5. How to make a middy blouse or a shirt waist. | 14. How to set the table.        |
| 6. How to make a bed.                           | 15. How to make a weather vane.  |
| 7. How to run an automobile.                    | 16. How to make a salad.         |
| 8. How to make bread.                           | 17. How to harness a horse.      |
| 9. How to make a wireless apparatus.            | 18. How to make a dress.         |
|                                                 | 19. How to make a valentine.     |
|                                                 | 20. How to make butter.          |
|                                                 | 21. How to clean a fountain pen. |

**Game 15.** *An Alphabet Game.*

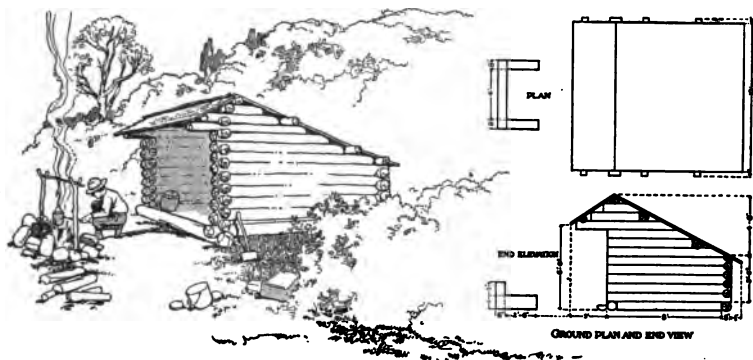
Play the alphabet game with animals, birds, trees, or flowers. See how many the class can get in five minutes. Arrange them on the blackboard in groups, according to varieties.

**Letter 24.** *Giving Accurate Information.*

To the editor of a local paper write a business letter as answer to an imaginary request for certain information. Choose one of the following:

1. How to make a dessert.
2. How to play a game.
3. How to make biscuits.
4. How to learn to swim.
5. How to make and keep window boxes.
6. How to make a fence.
7. How to make a dish out of food that is left over.
8. How to prune or graft.
9. How to make a bird table.
10. How to make an aquarium.
11. How to make a doll's dress.
12. How to use a silo.
13. How land is irrigated.
14. How to build a fire outdoors.
15. How to make a flytrap.
16. How to make something.

**Drawings to Illustrate.** How do the following drawings serve different purposes in explanation?



An open camp is a structure open on one side and designed primarily as a place to sleep and as a shelter against storms. The ends are inclosed and the rear wall is much lower than the front opening. The roof slopes back to the rear wall. Its shape is much like that of a reflecting camp baker. The sides and the ends may be made entirely of logs, or the ends may be of logs to a height of only four feet. The gable ends in the latter case are to be of boards, slabs, or planks. The roof is to be boarded and covered with roofing paper or shingles. The accompanying sketch shows standard dimensions. While the depth of the camp inside measurement is to be eight feet, the



length will depend upon necessity. Each camp must be equipped with a fireplace built of stone and located about eight feet in front of the camp.

— *From a Book of Regulations.*

Patterns, maps, working drawings, architects' plans or blue prints, diagrams, and sketches are all aids to explanation.

**Use drawings wherever they help to explain.**

**Talk 40.** *Explanation with Drawings.*

Draw upon the blackboard a tool or a utensil and tell its uses. Consult an unabridged dictionary. Let a pupil preside, with the class as a club.

- |                   |                    |                          |
|-------------------|--------------------|--------------------------|
| 1. A saw.         | 8. A colander.     | 15. A vise.              |
| 2. A frying pan.  | 9. A sun dial.     | 16. A pair of scissors.  |
| 3. A hatchet.     | 10. A percolator.  | 17. A pair of compasses. |
| 4. An egg beater. | 11. A file.        | 18. A lemon squeezer.    |
| 5. A gimlet.      | 12. A griddle.     | 19. A T square.          |
| 6. A drill.       | 13. An hour glass. | 20. A pair of pincers.   |
| 7. A corkscrew.   | 14. A toaster.     | 21. A watering can.      |

**Criticism 60.** *Talk 40.*

Let the class vote upon the most interesting talk and the best drawing.

**Theme 17.** *Explanation by Diagrams.*

Explain how one of the following is made. Make a diagram. Arrange details in order.

- |                              |                                                             |
|------------------------------|-------------------------------------------------------------|
| 1. A football field.         | 9. A case for specimens.                                    |
| 2. A tennis court.           | 10. A playhouse in a tree.                                  |
| 3. A baseball diamond.       | 11. A dresser out of boxes.                                 |
| 4. Ground plan of a house.   | 12. A swing.                                                |
| 5. A bird house.             | 13. A bookcase.                                             |
| 6. A croquet field.          | 14. Putting up a tent.                                      |
| 7. A window seat from a box. | 15. Floor plan of a room, showing arrangement of furniture. |
| 8. A makeshift wardrobe.     |                                                             |

**Advertisements.** In the following advertisement what devices does the writer use to arrest attention?



## CORAL BUILDERS AND THE BELL SYSTEM

In the depths of tropical seas the coral polyps are at work. They are nourished by the ocean, and they grow and multiply because they cannot help it.

Finally a coral island emerges from the ocean. It collects sand and seeds, until it becomes a fit home for birds, beasts, and men.

In the same way the telephone system has grown, gradually at first, but steadily and irresistibly. It could not stop growing. To stop would mean disaster.

The Bell System, starting with a few scattered exchanges, was

carried forward by an increasing public demand.

Each new connection disclosed a need for other new connections, and millions of dollars had to be poured into the business to provide the 7,500,000 telephones now connected.

And the end is not yet, for the growth of the Bell System is still irresistible, because the needs of the people will not be satisfied except by universal communication. The system is large because the country is large.

**AMERICAN TELEPHONE AND TELEGRAPH COMPANY  
AND ASSOCIATED COMPANIES**

*One Policy*

*One System*

*Universal Service*

This advertisement explains by drawing a comparison between the gradual growth of a coral island, cell by cell, and the gradual expansion of a vast telephone system, wire by wire.

To make the comparison clearer for those who have only a hazy idea of a coral island, the island is pictured.

One of the leading merchants of this country has laid down for his advertisement writers the following rules :

(1) Find out the truth about the merchandise and (2) tell it plainly and briefly.

**Exercise 83. *Writing Advertisements.***

Cut pictures from the printed matter of advertisements. Let each pupil select a picture and write an advertisement to suit it. This can later be compared with the original.

**Criticism 61. *Advertisements: Coherence.***

Correct the misplaced modifiers in the following sentences :

1. Annual sale now going on. Don't go elsewhere to get cheated.  
Come in here.
2. Wanted, a room by two gentlemen, about 20 feet long and 20 feet wide.
3. Bull dog for sale. Will eat anything ; very fond of children.
4. Wanted, an organist, and a boy to blow the same.
5. For sale : a gold watch by a gentleman with a hand-engraved top.
6. For rent, by a family moving out of town with ten rooms, a concrete house.
7. Wanted a boy, to be partly inside and partly outside the counter.
8. To be disposed of : a phaeton, the property of a gentleman with a movable headpiece as good as new.
9. Wanted, a position in a laundry by a man to be filled immediately.
10. To let, a house by a lady with six rooms.
11. Wanted, a boy to open oysters with a reference.

**Brevity and Clearness in Letters.** There is constant need of explanation in letters. Read the following letter written by a boy who lives in the coal regions. Why does this hold your attention? Note how the topic sentence is developed. Select the words that are peculiar to mining.

Scranton, Pa.

March 2, 1917

Dear Nelson,

You asked me to tell you about the mines in our state. This is one of the greatest anthracite-mining districts in the world. When we speak of mines here we mean the breaker, the shaft, the tunnels, or the veins, and all the out-houses.

The breaker (the place where different kinds of coal are manufactured) is generally built about ten stories high and is made of wood. One exception is the Taylor breaker, just outside of Scranton, which is made of concrete. It is the only building of its kind in the United States made of concrete and successfully operated. Many people here do not know this, but I got my information from my father, who was in the coal business. The coal is run through chutes and screens in the breaker, and many boys are employed to pick slate from it.

The shaft is the hole in which the carriage goes down, carrying miners to their work. If you can picture in your mind an elevator in a many-floored building, with the floors branching off from the elevator shaft, you have the correct idea of a mine entrance. A man who can be absolutely trusted runs the engine, which takes the carriage down the shaft.

Other buildings are the fan-house, which keeps fresh air circulating through the chambers, or rooms, in the mines; the boiler room, which furnishes steam for all the engines; the blacksmith shop; and the "slope," which is a track of cars carrying coal from the mines to the breaker.

Tell me something more about Nevada.

Your old friend,

Sam Graybill

→ Topic sentence

→ Terms summarized

→ Breaker explained

→ Extra information from personal experience

→ How the breaker is used

→ Shaft explained

→ Comparison

→ Details

→ Other buildings briefly explained

# 1. Treat different topics in different paragraphs.

In writing a business letter with an order for goods you should be as definite as possible in stating what you want:

|                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>65 Front Street, Boone, Iowa,<br/>February 8, 1918</p> <p>Grant, Field, and Company<br/>Waltham, Mass.</p> <p>Gentlemen:</p> <p>Please send to Miss Agnes Nelson, 35 High Street, Bangor, Maine, by registered mail, the gold locket, number 375x, in your catalogue. I inclose my card.</p> <p>In the money order of \$10.25, which accompanies this letter, I have included fifteen cents for postage.</p> <p>Very truly yours,<br/>Peter Wendell</p> | <p>→ Heading full enough for a reply</p> <p>→ Courteous address and salutation</p> <p>→ No rambling beginning</p> <p>→ Definite information by number of locket</p> <p>→ Businesslike provision for extra postage</p> <p>→ Business ending</p> |
| <p>Haviland, Ohio<br/>September 2, 1918</p> <p>The Reed-Mason Company<br/>Dansville, N. Y.</p> <p>Dear Sirs:</p> <p>Please send me the prices of the following school books:</p> <p>Waymore's Algebra<br/>Parker and Jones's Latin Book</p> <p>Do you publish Anderson's Physical Geography?</p> <p>Very truly yours,<br/>(Miss) Beatrice Foster</p>                                                                                                       | <p>→ Another kind of salutation</p> <p>→ Note how the books stand out</p> <p>→ Separate items in separate paragraphs</p> <p>→ How to be addressed in the reply</p>                                                                             |

2. Choose precise words and arrange details in the best order.

Notice how definitely the following letter begins and closes :

Dear St. Nicholas,

It gives me very great pleasure to send you my autograph, because I want the boys and girls who read *St. Nicholas* to know how blind children write. I suppose some of them wonder how we keep the lines so straight, so I will try to tell them how it is done. We have a grooved board which we put between the pages when we wish to write. The parallel grooves correspond to lines, and when we have pressed the paper into them by means of the blunt end of the pencil, it is very easy to keep the words even. The small letters are all made in grooves, while the long ones extend above and below them. We guide the pencil with the right hand, and feel carefully with the forefinger of the left hand to see that we shape and space the letters correctly. It is very difficult at first to form them plainly, but if we keep on trying it gradually becomes easier, and after a great deal of practice we can write legible letters to our friends. Then we are very, very happy. Sometime they may visit a school for the blind. If they do, I am sure they will wish to see the pupils write.

Very sincerely your little friend,

Helen Keller.

From "The Story of My Life," by permission of the publishers, Doubleday, Page and Company.

Which sentence serves as the topic sentence? In your friendly letters there is often a temptation to ramble at the beginning and at the end. Note how this letter keeps to the topic.

**3. Do not put irrelevant remarks at the beginning or at the end of a letter.**

#### **Talk 41. *Business Forms and Customs.***

Divide the following topics among the class. Be accurate and definite. Write (1) the topic sentence for the talk, and (2) under it outline the steps in the process. Let a pupil preside, with the class as a club.

1. How to make out a personal check.
2. How to make out and receipt a bill.
3. How to send a package by parcel post.
4. How to use a pay telephone.
5. How to send a telegram.
6. How to send in an alarm of fire.
7. How to register a letter.
8. How to send a special delivery letter.
9. How to organize a club.
10. How to conduct a meeting.
11. How to write the minutes of a meeting.
12. How to elect officers of an organization.
13. How to save money.
14. How to keep personal accounts.

**Letter 25.** *Notes (Impromptu).*

Write on the blackboard (1) an excuse and (2) an apology. Make up in class imaginary cases. Criticize the letters.

**Letter 26.** *An Industry in Your Community.*<sup>1</sup>

Write an answer to Sam Graybill's letter about the coal mines in Pennsylvania (page 259). Tell about a home industry. Try to write as clear and interesting an explanation as his.

**Criticism 62.** *Letter 26.*

Exchange papers. Criticize the letter for (1) form; (2) ideas; (3) spelling, punctuation, grammar, and sentence structure; (4) brevity. Revise your letters in accordance with these criticisms, and rewrite them. The best letters may be sent to the school paper, or read aloud to the class.

**Taking Notes and Organizing Ideas.** In gathering material about a subject consult as many books as are at hand and keep a record of them. Such a record of author, title, and the pages read is called a *bibliography*; as,

<sup>1</sup> This assignment is excellent for a letter exchange with other schools.

## Taking Notes and Organizing Ideas 263

Bolton, Sarah K.: *Girls Who Became Famous*, pages 104-121.

Lodge and Roosevelt: *Hero Tales from American History*, pages 19-28.

You may have to consult several books before you find all the facts that you need. Instead of outlining the information as you get it, from book to book, take a separate sheet of paper for each topic and put on each sheet only the information that pertains to the topic on the sheet. Cut a large sheet of paper into smaller sheets, or cards (about 3" by 5"). If you get more information than one of these small cards will hold, take a second card, write the extra facts upon it, and file it away behind the first card. In this way all the information about one topic will be placed together. This is the principle of *card catalogue notes*.

| RIGHT                                                                                                                                                                 | WRONG                                                                                                                     |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| Longfellow's Education<br>Went to Bowdoin College 1821-<br>1825<br>Hawthorne a classmate<br>Graduated at eighteen<br>Liked literary studies<br>Wrote verse at college | Longfellow<br>Educated at Bowdoin College<br>Graduated at eighteen<br>Wrote "Evangeline"<br>Lowell<br>Educated at Harvard |

The reason for putting separate items on different pieces of paper is that the topics may be kept separate, while your record of reading is being expanded.

**Keep different topics on separate cards.**

### **Exercise 84.** *Gathering Information: Card Notes.*

Choose one of the topics in *Talk 42*. Consult several books. Read over each account rapidly until you come to what you want. Put the facts down on six separate cards.



**Talk 42.** *Some of Our Famous Men and Women.*

Arrange the notes of *Exercise 84* in topical form. Let a pupil preside, with the class as a club.

1. The *education* of Bryant, Franklin, Hawthorne, Holmes, Longfellow, and Lowell.
2. The *travels* of Franklin, Irving, Longfellow, Lowell, Parkman, and Poe.
3. The *achievements* of Alexander Graham Bell, Thomas Edison, Robert Fulton, Cyrus H. McCormick, Samuel B. Morse, Eli Whitney.
4. The *character* of Benedict Arnold, Boone, Custer, Lincoln, Washington, and Webster.
5. The *boyhood* of Cooper, Franklin, Hawthorne, Irving, Lincoln, and Washington.
6. The *death and burial* of Franklin, Grant, Nathan Hale, Lincoln, McKinley, and Washington.
7. The most famous *literary work* of Patrick Henry, Francis Scott Key, Lincoln, Lowell, Harriet Beecher Stowe, and Whittier.

**Theme 18.** *Talk 42.*

Write *Talk 42* as a theme. Consider the following points: Have you brought out points of resemblance and of difference? Have you grouped together those which are related? Have you the information for each name in the list? Enlarge the periods. Can you improve sentence structure? Add your bibliography of reference reading; as,

Halleck: *History of American Literature*, pages 21-23.

Matthews: *Introduction to American Literature*, pages 30-33.

**Dramatization 5.** *A Dramatic Scene: The Scenario.*

Select what you think was a dramatic, or thrilling, scene in the life of Franklin, Washington, or Lincoln. Outline (1) the *setting*; (2) the *characters*; (3) the story of the *action*. Let your account be as clear as a moving picture of the scene would make it. Put the account of the action in running notes. See page 324.

**Talk 43. A Symposium.**

Divide the subjects among the class. Let a pupil preside, with the class as a club. Consult a dictionary, an encyclopedia, or a mythology.

(a) *Months and Days*: (1) The origin of the name, (2) the myth with which it deals, and (3) the character of the day or month.

- |                       |                             |
|-----------------------|-----------------------------|
| 1. Sunday and Monday. | 11. May.                    |
| 2. Tuesday.           | 12. June.                   |
| 3. Wednesday.         | 13. July.                   |
| 4. Thursday.          | 14. August.                 |
| 5. Friday.            | 15. September.              |
| 6. Saturday.          | 16. October.                |
| 7. January.           | 17. November.               |
| 8. February.          | 18. December.               |
| 9. March.             | 19. Changes of the seasons. |
| 10. April.            | 20. Story of the calendar.  |

*(b) Story of the Golden Fleece*

- |                           |                                |
|---------------------------|--------------------------------|
| 1. The Centaur's Ward.    | 5. Securing the Fleece.        |
| 2. Jason's Vow.           | 6. The Escape.                 |
| 3. The Banquet.           | 7. Restoration of the Crown.   |
| 4. The Young Hero Starts. | 8. Jason Estranged from Medea. |

*(c) Flower Myths*

- |                          |                           |
|--------------------------|---------------------------|
| 1. Echo and Narcissus.   | 4. Hyacinthus and Apollo. |
| 2. Clytie and Apollo.    | 5. Cyparissus and Apollo. |
| 3. Daphne and Apollo.    | 6. Venus and Adonis.      |
| 7. Proserpina and Pluto. |                           |

**The Informational Article.** A short article, or essay, has a beginning, a middle, and an end. These are called *introduction*, *discussion*, and *conclusion* (A, B, and C in outline). Sometimes the introduction and the conclusion are made important enough to be separate paragraphs. Otherwise they are combined with the first and the last points.

The *introduction* states the topic of the whole article. It should arouse interest and provoke further reading. The

*discussion* comprises all the thoughts on the subject, paragraphed according to main topics. The *conclusion* gives a summary, enforces the strongest thought, or in some way brings the article gracefully to a close.

After your reading has been done, select the chief points and arrange them in the best order in a topical outline. Each main point may then be made the topic of a paragraph. In writing the article you must decide how the topic sentence can best be developed, whether by repeating in other words, by comparing or contrasting, by giving details, by giving causes or results, or by citing specific instances.

**Long Theme 3.** *The Home That I Built.* (Several assignments.)



Suppose that you have been promised a reward if you can show that you know something about establishing a home. You move to a strange city, where you have to think for yourself. These seven paragraphs will help you to think, to talk, and to observe. Tell briefly what each of the following do.

¶ 1. *To help you buy your lot:* Newspaper advertisement, real estate agent, lawyer, recorder of deeds.

¶ 2. *To help you build your house:* Architect, contractor, bricklayer, mason, laborer, carpenter, slater, tinsmith, plumber, painter.

¶ 3. *To help you make your house livable:* Paper hanging establishment, carpet store, furniture store, hardware store, china store, dry-goods store.

¶ 4. *To help you feed the family* when your parents, and brothers and sisters come to live with you: Butcher, baker, milkman, grocer, iceman, farmer, huckster.

¶ 5. *To help you clothe the family:* The sheep, the cotton plant, the silkworm, the calf, the flax plant, steel, bone.

¶ 6. *To help you keep the family well:* Garbage man, street cleaner, health officer, doctor, oculist, dentist.

¶ 7. *To help you preserve proper social relations in the community:* Teacher, banker, minister, lawyer, policeman, judge, mayor, librarian, postman, conductor.

### Criticism 63. *Long Theme 3.*

Take a sheet of theme paper and as title write *Criticism of —s' Long Theme 3*. Hand in this sheet with the original theme. Exchange papers. Criticize the following points:

1. *Form:* Is the paper neat? Is the handwriting legible and uniform? Is each paragraph properly indented? Is the theme dated and signed? Is the margin line properly observed?
2. *Correctness:* As you read through the theme, underline misspelled words, mark errors in punctuation and mistakes in grammar. Enlarge the periods to test sentence structure. Are any sentences too long? If so, mark SS. in the margin.
3. *Ideas:* Are any of the specified topics omitted? If any statement seems wrong to you, put a question mark in the margin.

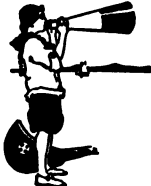
### Criticism 64. *Long Theme 3: Revision.*

In the light of *Criticism 63* improve your long theme and rewrite it. Make this the best written work that you have done.

### Review Drill and Discussion.

1. *Topics:* See "Table of Contents."
2. *Good Form:* Running notes, topical outlines, quotations, recipes, informational articles.
3. *Definitions:* Explanation, running notes, plagiarism, technical words, preposition, comparison, contrast, definition, recipe, process, bibliography, card catalogue notes, introduction, discussion, conclusion.
4. *Rules:* Quotations, modifiers, prepositions.
5. *Lists:* Pronunciation, spelling, definition, word study, technical words, business terms, words with special prepositions.

## VII. HOW TO CONVINCE

|                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                          |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>FOREST CAMP FOR GIRLS</b><br/>Hancock Point, Maine</p>  <p>Swimming<br/>Canoeing<br/>Tennis</p> <p>Cooking<br/>Nature Study<br/>Folk Dancing</p> <p>Good Meals<br/>Good Friends<br/>Good Sports</p> <p><b>MRS. G. C. WHARTON</b><br/>Box 60      Springfield, Mass.</p> | <p><b>THE ARMOUR CAMP FOR GIRLS</b><br/>on Lake Champlain, N. Y.</p> <p>This is the <i>most popular</i> camp in the country. If you once go to the Armour Camp, you will never go to any other camp.</p> <p>Write to Mary T. Armour,<br/>Troy, N. Y.</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

How do these two advertisements differ? Which is the more likely to make you want to go to a girls' camp? Why?

*Argument* seeks to convince or to persuade by presenting reasons. The advertisement on the right makes sweeping statements; the one on the left presents definite reasons. The latter, therefore, is more likely to persuade the reader to patronize the camp, and thus to get all the benefits mentioned in the advertisement.

A good argument will do three things:

1. It will give facts or reasons.
2. It will make these clear and forceful.
3. It will therefore lead to action.

**HOW TO GAIN CLEARNESS AND COHERENCE**

**Weighing Ideas and Considering their Relation.** In the following sentences pick out the main clauses and the dependent clauses. Tell what information the dependent clauses add to the main clauses.

- (a) He will go when the clock strikes one.
- (b) They live where the cherry blossoms bloom.
- (c) I will go if you will accompany me.
- (d) He practiced so that he might get on the team.
- (e) Either write the letter now or wait until to-morrow.
- (f) Mary went but Susan stayed.
- (g) The house that the Blacks occupied is marked "For Sale."

Ideas are coördinate when they are equally important; as, (e) and (f). Ideas are subordinate or dependent when one contributes in some way to the other, by indicating time (a), place (b), condition (c), manner, cause, or result (d), or by describing (g).

**To gain clearness (1) weigh ideas and (2) put the less important ideas in the dependent clause.**

**Exercise 85. *Supplying Dependent Clauses.***

Complete the following sentences by supplying dependent clauses of reason or condition. Identify each.

- 1. I hid myself because ....
- 2. I will go if ....
- 3. He must have passed this way because ....
- 4. The dog ought to be punished if ....
- 5. I did not call because ....
- 6. We shall hold the meeting if ....
- 7. The family must be out of town because ....
- 8. The candidate will speak if ....
- 9. Skating on this pond is dangerous because ....
- 10. It pays to go to market because ....

**Facts about Conjunctions.** What purpose do the italicized words serve? How do they differ from prepositions?

|                |                                                 |
|----------------|-------------------------------------------------|
| <b>Words</b>   | John <i>and</i> Mary.                           |
| <b>Phrases</b> | Over the meadow <i>and</i> through the wood.    |
| <b>Clauses</b> | I will go, <i>but</i> you must stay if you can. |

Conjunctions join words, phrases, or clauses. In these sentences *and* and *but* connect ideas that are equal in importance, but *if* connects two ideas of unequal weight. There are, therefore, two classes of conjunctions: *coördinate conjunctions*, which connect ideas of equal rank, and *subordinate conjunctions*, which connect ideas of unequal rank.

Conjunctions used in pairs are called *correlatives*. Note the following list :

|               |                       |                |
|---------------|-----------------------|----------------|
| as ... as     | neither ... nor       | so ... that    |
| both ... and  | not only ... but also | though ... yet |
| either ... or | so ... as             | whether ... or |

Coördinate conjunctions connect words or phrases, or the clauses of a compound sentence. Those which connect the clauses of a compound sentence have different shades of meaning :

1. **Same line of thought:** *and, likewise.*
2. **Alternation, or choice of thoughts:** *either ... or, neither ... nor, nor, or, whether ... or.*
3. **Contrast, or opposite ideas:** *but, however, nevertheless, notwithstanding, only, still, whereas, while, yet.*
4. **Cause, result, or consequence:** *for, so, therefore, wherefore.*

Subordinate conjunctions, which connect the clauses of complex sentences, also express different shades of meaning :

1. **Time or place:** *after, as, as soon as, before, ere, now, since, that, till, until, when, whenever, where, while.*

2. **Degree or comparison:** *as, as . . . as, so . . . as, than.*
3. **Manner:** *as, as if, as though.*
4. **Cause or reason:** *as, because, for, now that, since.*
5. **Concession:** *albeit, although, if, though.*
6. **Condition:** *although, as though, except, if, provided, provided that, unless, whether . . . or.*
7. **Purpose or result:** *in order that, lest, so that, so . . . that, that.*

Use the conjunction that exactly expresses the relation.

### Exercise 86. Conjunctions.

Select the conjunction that best brings out the meaning. See the list on pages 270 and 271.

1. They traveled all day (but, and, or, since) arrived at night-fall.
2. I will go (and, yet, if, for) you will agree to remain (as, where) you are.
3. (But, now that) you are here, we might as well begin, (as though, so that) the plans will be drawn up.
4. (Since, although) he is only fifteen years old, he looks (as, as if) he were twenty; (however, therefore) he is advanced in his studies.
5. The motion was lost, (and, but) the boys put up a good fight.
6. (Either, but) the girls went to town early (or, however) they slipped out to the strawberry bed to get some berries.
7. We shall leave special orders with the clerk (although, because) she is a responsible person.
8. Whence came these things? (Because, albeit) he is dead, (likewise, yet) his spirit seems to be at work.
9. Come into the garden (so that, and, so . . . as) take a walk with me.
10. He was sick (but, so) they were quiet.
11. She trembled (although, as) she spoke.
12. The sky is clear (and, but) the walking is very bad.
13. (Since, and) he is detained, we may as well leave.



**The Correct Use of Conjunctions.** To use conjunctions correctly you must observe the following rules:

1. Use correlatives before the same part of speech.

**RIGHT**

Mary *either* went (v.) home at six *or* stayed (v.) all night.

**WRONG**

*Either* Mary (n.) went home at six *or* stayed (v.) all night.

2. Use the proper correlatives together. *Neither* must be used with *nor* (not "or") and *either* with *or* (not "nor").

3. Do not use *and* where *but*, *as*, *because*, etc. are needed. *And* connects only equal and similar ideas; *but* gives an opposite idea.

**RIGHT**

(a) As I am going that way, I'll get your mail.

(b) He was a candidate for president, *but* he was not elected.

(c) *Because* it is clearing off, we shall go to the picnic.

**WRONG**

(a) I am going that way *and* I'll get your mail.

(b) He was a candidate for president *and* he was not elected.

(c) It is clearing off *and* we shall go to the picnic.

4. Use *as . . . as* in affirmative statements, and *so . . . as* in negative statements (with *not*); as, "She is *as* tall *as* Mary" and "She is not *so* tall *as* Harriet."

5. When *or* introduces a synonym or an explanatory expression, set off the words by commas; as, "Unity, *or* singleness of impression, is important." If it introduces an alternative, do not set it off by commas; as, "It is better to make either friend *or* foe than to have no influence at all."

6. Use correct expressions; as, *unless* (not "without"), *as if* (not "like"), *as far as* (not "all the farther"), *try to* (not "try and"), and *so that*, for result (not "so as").

7. Do not use too many *and*'s. Use *again*, *also*, *besides*, *furthermore*, *in addition to*, *likewise*, *moreover*, *presently*, *then*, *too*.

8. Do not capitalize conjunctions in titles.

9. If the clauses are short and the conjunctions are expressed, separate the members of a compound sentence by commas. Use semicolons if conjunctions are omitted or if a comma is used in one of the clauses.

## RIGHT

(a) If I lived in the country, I should have horses, cows, and chickens; and I should raise vegetables to take to market.

(b) The people are like the sea, and orators are like the wind.

## WRONG

(a) If I lived in the country, I should have horses, 'cows, and chickens, and I should raise vegetables to take to market.

(b) The people are like the sea; and orators are like the wind.

### Criticism 65. *The Correct Use of Conjunctions.*

Select the correct forms in the following sentences:

1. Neither the man (nor, or) the woman was there.
2. He is not (so, as) bright as the other boy.
3. I tried hard (and, but) I failed.
4. I felt (like, as if) I should faint.
5. (Either go, Go either) into the house or into the barn.
6. Neither the farmer (nor, or) the grocer profits.
7. It rained, (and, so) we did not go.
8. You are not (as, so) fast as I.
9. We went early (so as, so that) we could get good seats.
10. Ambiguity, (or, and) obscurity in meaning, is a great fault.
11. This was (as far as, all the farther) we read.
12. Neither Frances (or, nor) Alice was at home.
13. (Without, unless) you help us, we shall fail.
14. A cloud formed on the horizon (, ;) it was but the forerunner of a storm.
15. Try (and, to) be thoughtful of one another.

**Binding Ideas Together.** In the following selection, in which Edmund Burke gives his opinion of war with the American colonies, which words help you to follow his argument?

First, Sir, permit me to observe that the use of force alone is but temporary. It may subdue for a moment, but it does not remove the necessity of subduing again; and a nation is not governed which is perpetually to be conquered.

My next objection is its uncertainty. Terror is not always the effect of force, and an armament is not a victory. If you do not succeed, you are without resource; for, conciliation failing, force remains; but, force failing, no further hope of reconciliation is left. Power and authority are sometimes bought by kindness, but they can never be begged as alms by an impoverished and defeated violence.

A further objection to force is that you impair the object by your very endeavors to preserve it. The thing you fought for is not the thing which you recover, but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than whole America. I do not choose to consume its strength along with our own, because in all parts it is the British strength that I consume. I do not choose to be caught by a foreign enemy at the end of this exhausting conflict, and still less in the midst of it. I may escape, but I can make no insurance against such an event. Let me add that I do not choose wholly to break the American spirit, because it is the spirit that has made the country.

Lastly, we have no sort of experience in favor of force as an instrument in the rule of our colonies. Their growth and their utility have been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so. But we know, if feeling is evidence, that our fault was more tolerable than our attempt to mend it; and our sin, far more salutary than our penitence.

These, Sir, are my reasons for not entertaining that high opinion of untried force by which many gentlemen for whose sentiments, in other particulars, I have great respect, seem to be so greatly captivated.

— EDMUND BURKE: *Speech on Conciliation.*

Although the expressions *first, my next objection, a further objection, let me add, lastly, these, Sir*, contribute nothing

to the argument, they are of the greatest value in developing the thought, because they act as guides, mark the progression of the reasoning, bind the whole discussion together, and thus add coherence.

## Exercise 87. *Words That Act as Guides.*

In the selections on pages 30, 48, 240, and 257 select words that mark the progression of ideas.

## HOW TO GAIN FORCE

**Choosing Words that are Readily Understood.** Why are the words on the right ineffective ?

### FORCEFUL

- (a) a ball
- (b) a friend of mine

### WEAK

- a round thing
- a friend of me

To gain force, words should be used in the following ways :

1. Only definite words can be forceful because they alone arouse in the mind a definite idea (a).
2. Expressions peculiar to a language or those which have grown up with the people are always forceful (b). These are called *idioms*. They apply to both words and syntax.

### WORDS

|                     |                      |                       |
|---------------------|----------------------|-----------------------|
| Of course           | Many a man           | The house is building |
| To be sure          | Ever and anon        | Look out !            |
| By hook or by crook | The more the merrier | Hand to mouth         |
| How do you do?      | Stands to reason     | So to speak           |

### SYNTAX

- A friend of ours (double possessive or genitive).
- I asked him not *to* (*to* for the whole infinitive).
- It* rained (*it* used impersonally, as subject).
- It* is never too late to mend (expletive *it* to anticipate the subject).

3. Only correctly spelled and pronounced words have full force. In the following list pronounce the vowels as indicated by the marks :

|                  |               |                   |
|------------------|---------------|-------------------|
| abstē'mious      | crē'dence     | in vei'gle (vē)   |
| ā ē'ri al (ā ē') | cū'inary      | live'long         |
| ā'eronaut        | cŷ'cle        | mas'sacred (kērd) |
| ā'eroplane       | ēn'gine       | mōn'ologue        |
| again' (agēn)    | fa'vorite     | obliged'          |
| al'gebra (brā)   | financier'    | ō'ral             |
| amateur' (tūr)   | fōr'est       | pā'triotism       |
| apparā'tūs       | gal'low (lōz) | pā'tron           |
| aspār'a gūs      | gen'uine      | pāt'ronize        |
| bel'low (lōz)    | ghoul (gōol)  | precōc'ity        |
| bēs'tial         | hei'nous (hā) | prōc'ess          |
| bī'cycle         | hēr'oīne      | slāke             |
| blouse (blowz)   | hoist         | sleek (ē)         |
| cāch'up          | hon'ēt        | vīc'ar            |
| conspir'acy      | hōs'tage      | vīvāc'ity (vās)   |

To be forceful, use words that are readily understood: definite words, idioms, and correctly spelled and pronounced words.

### Exercise 88. *A Pronunciation Drill: Vowel Sounds.*

Pronounce the words on this page carefully. Note the spelling and definitions.

### Criticism 66. *Forceful Words.*

Select the more forceful words in the following sentences. State reasons for your choice.

1. Professor Brown (spoke, argued) for (a short time, ten minutes) before his opponent was (interested, persuaded).
2. It (stands to reason, can be believed) that a longer (work, lesson) will require a longer (time, period) of (work, preparation).
3. I should like a hot (soup, liquid) first, for I (am, feel) very (cold, uncomfortable).
4. We must get what we want (in every way possible, by hook or by crook).
5. I would give (very much, a good deal) to know who was to blame.
6. The (people, family) live (carelessly, from hand to mouth).
7. The (official, governor) was in his (office, room).

8. The man (said, shouted) ("Please be careful!" "Look out!") just before the (boards, scaffold) fell.
9. Mary is a friend of (him, his).
10. The man was raising (fowls, chickens) for market.
11. That is a play of (Shakespeare, Shakespeare's).

## Talk 44. *Giving a Report: Word Study.*

The following words are often confused. Divide them among the class and report on (1) pronunciation, (2) part of speech, (3) derivation, (4) chief meaning, and (5) example of use.

- |                                      |                                               |
|--------------------------------------|-----------------------------------------------|
| 1. adequate, enough, sufficient      | 11. fact, statement                           |
| 2. appreciate, estimate, value       | 12. habit, custom, usage                      |
| 3. apprehend, comprehend, reprehend  | 13. last, latest, final                       |
| 4. convict, convince                 | 14. identity, identification                  |
| 5. crime, sin, vice                  | 15. predict, predicate                        |
| 6. elicit, extract, elucidate        | 16. prescribe, proscribe                      |
| 7. enormity, enormousness            | 17. reason, cause, motive                     |
| 8. essential, requisite, requirement | 18. requital, reprisal, revenge               |
| 9. esteem, regard, respect           | 19. substitute (n.), alternate, deputy, proxy |
| 10. expose, expound, explain         | 20. testimony, verdict                        |
|                                      | 21. union, unity                              |
|                                      | 22. veracity, truth                           |

**Making Ideas Stand Out.** There are five devices by which ideas may be made to stand out or catch the eye. Examine the following sentences and tell which you think is the more forceful:

|                                             |                                                                                                 |
|---------------------------------------------|-------------------------------------------------------------------------------------------------|
| <p>His mother knew how to treat a burn.</p> | <p>You see his mother was fortunate enough to have the knowledge as to how to treat a burn.</p> |
|---------------------------------------------|-------------------------------------------------------------------------------------------------|

The sentence on the right is weak because it rambles and takes too many words to give the idea.

**1. To be forceful, express your idea in the fewest words possible.**

Compare the sentences that stand side by side and see which are the more emphatic:

(a) His father, dignified and kindly, presided at the session.

(b) In the morning I shall go to school.

(c) If you will do what I ask, I will give this to you.

His dignified and kindly father presided at the session.

I shall go to school in the morning.

I will give this to you, if you will do what I ask.

To attract attention, adjectives may be placed after their nouns (*His father, dignified and kindly*); phrases, out of their ordinary position (*In the morning I shall go*); and clauses, first in a sentence (*If you will do what I ask, I will give this to you*). An inverted clause is usually set off by commas. The beginning and the end of a sentence or of a paragraph are the most forceful positions.

## 2. Invert words, phrases, or clauses that you wish to stress.

Which of the following italicized expressions stand out more emphatically, those on the right or those on the left? Why?

He took his *sled* and *snowshoes*.

She read *correctly* and *intelligently*.

*In summer*, picnics, canoeing, and swimming are popular; *in winter*, skating, sleighing, and tobogganing.

He took his *sled* and *two things that fasten to the feet*.

She read *correctly* and *with intelligence*.

*In summer*, picnics, canoeing, and swimming are popular; but *when winter comes*, skating, sleighing, and tobogganing.

The sentences on the left use two definite nouns, two adverbs, and two similar phrases. These ideas, put in this compact and similar form, hold attention. The long-drawn-out expressions in the sentences on the right are ineffective.

## 3. Use similar structure, or balance, for similar or contrasted ideas.

In the following sentence find two good examples of similar wording. How does the speaker emphasize the idea that citizens of Illinois have reason to be proud of their state? Which words become more impressive because they are repeated? Which phrases are contrasted?

In speaking to you, men of the greatest city of the West, men of the state which gave to the country Lincoln and Grant, men who preëminently and distinctly embody all that is most American of the American character, I wish to preach, not the doctrine of ignoble ease, but the doctrine of the strenuous life.

— THEODORE ROOSEVELT.

In Lincoln's Gettysburg speech are excellent examples of repetition, inversion, and balance.

## 4. Deliberate repetition of the same words will often add force.

In the selection below how does the speaker show, in the kind of sentences, his urgent appeal to the boy to whom he is talking?

For your country, boy, and for that flag, never dream a dream but of serving her as she bids you, though the service carry you through a thousand terrors. No matter what happens to you, no matter who flatters you or who abuses you, never look at another flag, never let a night pass but you pray God to bless that flag. Remember, boy, that behind all these men you have to do with, behind officers, and government, and people even, there is the Country herself, your Country, and that you belong to her as you belong to your own mother. Stand by her, boy, as you would stand by your mother.

— EDWARD EVERETT HALE: *The Man without a Country*.

Imperative sentences express an appeal. Interrogative sentences make the audience think. Exclamatory sentences show the feeling of the speaker and aim to arouse a corresponding emotion in the audience. For these reasons they are effective.

## 5. Imperative, interrogative, and exclamatory sentences give force.



**Exercise 89. *Devices that Give Force.*****(a) Make more forceful by *condensing*:**

- i. You will find that, nine times out of ten, the boy or the girl or anybody else who is polite will receive what most people would call courteous treatment in return from others.
2. The ship got away entirely from all its pursuers, at least they say it did, and arrived at length after a while at the port.

**(b) Emphasize by *inversion*:**

3. His personal life was honest in every respect ; his achievements were widespread in their usefulness ; his fame will spread and strengthen with the years.
4. I cannot say how much this new movement has spread. I do not know what it may achieve in the future. It rests with us to test it thoroughly — that is all that I do know.

**(c) Emphasize by *balancing expressions*:**

5. He laid on his mother's lap his ball, his tin horse, and that thing that you can spin with a string.
6. Agnes talks too rapidly and with too indistinct a voice.
7. To play football you need eleven men and a field called " the gridiron " ; when you play baseball, a team and what we call a " diamond."

**(d) Emphasize by changing to *imperative, interrogative, or exclamatory sentences*:**

8. Every one should know what the flag stands for and he should be ready to defend it with his life, if necessary.
9. The leopard cannot change his spots. You must remember that nature is as strong in persons as in animals.
10. It was my old home, the place where I was born, the place where I was reared. It is gone — in ruins — fired by an enemy's hand.

**Letter 27. *Everyday Business Letters and Replies.***

Write clearly, courteously, and briefly to one of the following. Write the reply as you think it would be written.

1. McAndrew and Jones, 5000 Fifth Avenue, San Francisco, California. Samples of materials.
2. Hotel Franklin, 375 Dauphin Avenue, Denver, Colorado. A reservation of a certain priced room for a certain time.
3. Ticket Office, Grand Central Station, Buffalo, New York. The schedule of trains for Cleveland, Ohio.
4. Freshwater College, Greenport, Missouri. A catalogue.
5. The Young Folks' Magazine, 350 Bridge Street, Dallas, Texas. Money order for a renewal of your subscription.

**Exercise 90. *Balanced Sentences: Contrasts.***

Express the following contrasts in balanced sentences. Separate the two members by semicolons.

1. A truck farm . . . . . ; a stock farm . . . . . ●
2. Summer . . . . . ; winter . . . . . ●
3. The Puritans . . . . . ; the Cavaliers . . . . . ●
4. The state government . . . . . ; the federal government . . . . . ●

**Summarizing Ideas.** In the following sentences the main topics are italicized. How do they differ in position? In which sentence are the subordinate details put first?

|                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                         |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>The best way for a young man who is without friends or influence to begin is:</i> first, to get a position; second, to keep his mouth shut; third, to observe; fourth, to be faithful; fifth, to make his employer think he would be lost in a fog without him; sixth, to be polite.</p> <p>— RUSSELL SAGE: Business Man.</p> | <p>To watch the corn grow or the blossoms set; to draw hard breath over ploughshare or spade; to read, to think, to love, to pray, — <i>these are the things that make men happy.</i></p> <p>— JOHN RUSKIN: Writer.</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

A summary consists of a main topic and the summarized ideas. In the sentence on the left the details come at the end; they are preceded by a colon and separated by semicolons.

In the sentence on the right (page 281) the summarized details come first, separated by semicolons, and the main topic comes at the end, preceded by a comma and a dash.

To impress the points of an argument, summarize the main topic and the leading ideas.

Note the following models:

| INFORMAL                                                                                                                         | FORMAL                                                                                                           | MORE FORMAL                                                                                                                              |
|----------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| We should like to form this club because it is pleasing to the old students, appealing to the new students, and helpful to both. | I therefore contend that we should form this club because (1) it is .....; (2) it is .....; and (3) it is .....● | I therefore contend that we should form this club for the following reasons:<br>(1) It is .....●<br>(2) It is .....●<br>(3) It is .....● |

Summarizing sentences may be formal or informal.

#### Talk 45. *Giving a Summary of Reasons.*

Outline reasons why one of the following organizations should be maintained in your community. Let a pupil preside, with the class as a club.

1. The Society for the Prevention of Cruelty to Animals.
2. The Boy Scouts.
3. A High School Orchestra.
4. The National Guard.
5. The Shut-in Society.
6. The Red Cross Society.
7. The Camp-fire Girls.
8. An Interscholastic Debating Society.
9. A Dramatic Club.
10. A Canning Club.
11. A Corn Club.
12. A Community Chorus.

**Analyzing Model Sentences.** In "The Author's Account of Himself" Irving gives an excellent summarizing sentence. If it is broken up into its parts, the organization is more clearly seen:

| MODEL                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | PATTERN                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Her mighty lakes, like oceans of liquid silver; her mountains, with their bright aerial tints; her valleys, teeming with wild fertility; her tremendous cataracts, thundering in their solitude; her boundless plains, waving with spontaneous verdure; her broad, deep rivers, rolling in solemn silence to the ocean; her trackless forests, where vegetation puts forth all its magnificence; her skies, kindling with the magic of summer clouds and glorious sunshine — no, never need an American look beyond his own country for the sublime and the beautiful in natural scenery.</p> | <div data-bbox="429 408 450 506" style="display: inline-block; transform: rotate(-90deg);">DETAILS</div> <div data-bbox="461 211 906 695" style="display: inline-block; vertical-align: top;"> <p><i>lakes</i> . . . . adjective, noun, simile ;</p> <p><i>mountains</i> . noun, prepositional phrase ;</p> <p><i>valleys</i> . . . noun, participial phrase ;</p> <p><i>cataracts</i> .. adjective, noun, participial phrase ;</p> <p><i>plains</i> . . . adjective, noun, participial phrase ;</p> <p><i>rivers</i> . . . . adjectives, noun, participial phrase ;</p> <p><i>forests</i> . . . adjective, noun, subordinate clause ;</p> <p><i>skies</i> . . . . noun, participial phrase —</p> </div> <div data-bbox="455 756 507 831" style="display: inline-block; transform: rotate(-90deg);">MAIN TOPIC</div> <div data-bbox="523 733 906 854" style="display: inline-block; vertical-align: top;"> <p><i>no, never need an American look beyond his own country for the sublime and the beautiful in natural scenery.</i></p> </div> |

A class took as a topic, "No, never need we look beyond a large city for great advantages," and composed the following in class, using Irving's sentence as a model:

Magnificent libraries, like oases of culture; amusements, for recreation; parks, teeming with natural beauty; rapid transit, touching all parts of a wide-awake city; well-equipped schools, educating the great men of to-morrow; countless modern conveniences, lessening the labor of life; protective facilities, which guard person and property; and business activities, caught up in the spider-web of industry — no, never need an American look beyond the large city for great advantages.

**Exercise 91. A Summarizing Sentence.**

(a) Break up Irving's tribute to the ship, from his sketch "The Voyage," into a main topic and five details. Analyze the sentence, as was done on page 283.

(b) Select one of the following subjects and model a summarizing sentence upon the summary of Irving's.

(a) What a glorious monument of human invention [is the ship]; that has triumphed over wind and wave; has brought the ends of the world into communion; has established an interchange of blessings, pouring into the sterile regions of the North all the luxuries of the South; has diffused the light of knowledge and the charities of cultivated life; and has thus bound together those scattered portions of the human race, between which nature seemed to have thrown an insurmountable barrier.

—WASHINGTON IRVING: *The Voyage*.

(b)

1. The railroad.
2. The public school system.
3. A faithful servant of man, the horse.
4. Electricity.
5. A faithful friend of man, the dog.

**Criticism 67. Punctuation: A Community Motto.**

Rewrite the following summary. Insert marks of punctuation and capitals. (1) Point out the main topic. How many details relate to it? Which word introduces each detail? Find instances of balance and inversion. (2) Is the selection a complete sentence? Does it possess a main verb? Point out the verbs in the *where* clauses. What must be added to this summary to make it a sentence?

The pupil who has written this most correctly and neatly may be chosen to write it on the blackboard or to copy it on cardboard to be placed on the wall.

*the city of the future*

a city sanitary convenient substantial where the houses of the rich and the poor are alike comfortable and beautiful where the streets

are clean and the sky line is clear as country air where the architectural excellence of its buildings adds beauty and dignity to its streets where parks and playgrounds are within the reach of every child where living is pleasant toil honorable and recreation plentiful where capital is respected but not worshipped where commerce in goods is great but not greater than the interchange of ideas where industry thrives and brings prosperity alike to employer and employed where education and art have a place in every home where worth and not wealth gives standing to men where the power of character lifts men to leadership where interest in public affairs is a test of citizenship and devotion to the public weal is a badge of honor where government is always honest and efficient and the principles of democracy find their fullest and truest expression where the people of all the earth can come and be blended into one community life and where each generation will vie with the past to transmit to the next a city greater better and more beautiful than the last

—*The Independent.*

### **Dramatization 6. *Local History in Tableaux.***

1. Find out if there are any scenes or persons in the early history of your community that would be interesting in a little local play. Discuss these in class, and select the characters and the scenes. Or, organize a dramatic club and hold meetings after school.
2. Write down your ideas of (a) *costumes*, (b) *stage setting* and *properties*, (c) *posing* of the groups for the various tableaux. Discuss these in class and select the best ideas. (See page 322.)
3. Construct costumes out of cheesecloth, crêpe paper, or materials at hand. Use your initiative and ingenuity in devising costumes and scenery. Let a committee be appointed to apportion the characters among the class. Rehearse the tableaux after school. Then present them before your school-mates for a Friday afternoon entertainment. (See pages 324 to 328.)

### ARGUMENT IN EVERYDAY LIFE

**What People Argue about.** Compare the selections on this page and the next. How do they differ in purpose?



**PATRICK HENRY TO THE VIRGINIA DELEGATES:**

They tell us, sir, that we are weak — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope until our enemies shall have bound us hand and foot?

Sir, we are not weak, if we make a proper use of the means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy

can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election [choice]. If we were base enough to desire it, it is now too late to retire from the contest; there is no retreat but in submission and slavery. Our chains are forged; their clanking may be heard on the plains of Boston! The war is inevitable — and let it come; I repeat it, sir, let it come!

It is in vain, sir, to extenuate the matter. Gentlemen may cry peace, peace, but there is no peace! The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

Senator Vest was United States Senator from Missouri from 1879 to 1903. His famous appeal was made in favor of a man who had sued a neighbor for \$200 damages for shooting his dog. The jury returned a verdict of \$500.



SENATOR VEST TO A JURY:

Gentlemen of the Jury: The best friend a man has in this world may turn against him and become his enemy. His son and daughter that he has reared with loving care may become ungrateful. Those who are nearest and dearest to us, those whom we trust with our happiness and our good name may become traitors to their faith. The money that a man has he may lose. It flies away from him when he may need it most. . . . A man's reputation may be sacrificed in a moment of ill-considered action. The people who are prone to fall on their knees and do us honor when success is with us may be the first to throw the stone of malice when failure settles its cloud upon our heads. The one absolutely unselfish friend a man may have in this selfish world, the one that never deserts him, the one that never proves ungrateful, is the dog.

Gentlemen of the jury, a man's dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground, where the wintry winds blow and the snow drives fiercely, if only he may be near his master's side. He will kiss the hand that has no food to offer, he will lick the wounds and sores that come in encounters with the roughness of the world. He guards the sleep of his pauper master as if he were a prince. When all other friends desert he remains. When riches take wings and reputation falls to pieces he is as constant in his love as the sun in its journey through the heavens. If fortune drives the master forth an outcast into the world, friendless and homeless, the faithful dog asks no higher privilege than that of accompanying him, to guard him against dangers, to fight against his enemies. And when the last scene of all comes and death takes his master in its embrace and his body is laid away in the cold ground, no matter if all other friends pursue their way, there by his graveside will the noble dog be found, his head between his paws, his eyes sad but open in alert watchfulness, faithful and true even to death.



On pages 286 and 287 we have two distinct kinds of argument: (1) that which deals with policy, from which things might happen in the future and (2) that which deals with facts, or things that have happened. Measures brought up in Congress for discussion usually point to the future and are matters of policy. Cases tried before a jury are about matters of fact, dealing with the past.

**Information is the first requirement in any kind of argument.**

**The Point of View.** Point of view is the position from which you view your subject.

| NARRATION                                  | DESCRIPTION                                                | EXPLANATION                   | ARGUMENT                                                                                                            |
|--------------------------------------------|------------------------------------------------------------|-------------------------------|---------------------------------------------------------------------------------------------------------------------|
| <i>First person:</i> one of the characters | (Place from which you view the subject of the description) | All sides of a subject        | <i>Pro:</i> in favor of the subject. Affirmative                                                                    |
| <i>Third person:</i> an outsider           | <i>Far:</i> general impression<br><i>Near:</i> details     | The side chosen for treatment | <i>Con:</i> against the subject. <i>Con</i> is the abbreviation of <i>contra</i> (Latin, <i>against</i> ). Negative |

Study a subject from both points of view before taking sides in an argument. Some people jump at conclusions before they learn the facts. Others form conclusions from their own desires or their friends' opinions. You should think for yourselves.

**Get the facts before you take sides.**

**Forming an Opinion.** Suppose that two boys, Bill and Dick, have had a fight to settle a dispute. Should you not hear the story from both boys before you decide which was right? Suppose these stories conflict, how can you decide?

Was there another boy standing near enough to hear the quarrel? Has he a story to tell as a witness? Can he be relied upon to tell the truth? Suppose you investigate the characters of the two fighters and the witness, and you find that Dick is considered a story-teller at school, that Bill has a good reputation, and that the witness is an honest, steady boy. You find that his story agrees with that told by Bill. How could you justify the opinion that Dick was right?

When a man is on trial, his whole past is opened up like a book. The character of each witness is investigated to see if he habitually tells the truth or if he is competent to tell the exact truth.

**1. Withhold judgment until all the facts are known.**

To form an opinion it is necessary to compare, to eliminate, and to draw conclusions. In the following selection observe how carefully the writer views all sides of the question:

As to the future of the submarine, it is hard to prophesy. There appears to be no limit to her size and cruising radius. As a destroyer of commerce her future appears to be even more startling than her past. But the ability of a submarine to take part in fleet actions is still questionable. Above the water she is just an egg-shell, and will always be one no matter what her size. Under the water she is wholly blind. Even with her periscope above water she is near-sighted. Future inventions which may increase her efficiency are equally likely to increase the efficiency of the fast surface boats, her enemies. All that can be said of the submarine to-day is that she has become a recognized sea type, possessing a sphere of usefulness which may either increase or decrease, but will probably increase.

— *The New Republic.*

**2. Study both sides of a question before you form an opinion.**

| POINT OF VIEW    | WHAT                                                 | WHY                                                                                                                         |
|------------------|------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| I believe        | <i>that it will snow before night</i>                | <i>because</i> (1) the sky is overcast,<br>(2) the air is heavy and slightly warmer, and<br>(3) the birds have disappeared● |
| I do not believe | <i>that it is wise for us to move to the country</i> | <i>because</i> (1) this city has better schools and<br>(2) all our friends are here●                                        |

3. Tell clearly and briefly *what* you believe, and *why* you believe it.

**Exercise 92.** *The What and Why Structure.*

Make up three reasons for each of the following opinions:

1. I believe that Tom Jones will be first in the class because...
2. I believe the Blacks have a good deal of money because...
3. I believe Eva Thompson will make a good president because...
4. I believe that we shall have an early spring because...

**Theme 19.** *Expressing an Opinion.*

Write a monologue for one of the following. Use quotation marks. Base your opinion on facts.

1. Sarah explains why a game of singles in tennis is more work than a game of doubles.
2. The librarian urges a girl to read a certain book.
3. Jack persuades his parents to let him have a paper route.
4. Anna persuades her mother to let her take music lessons.
5. A book agent tries to sell a history of the world to a student in a business college.
6. An athlete persuades Henry to practice for the baseball team instead of for the football squad.
7. A forester tells why gophers and sparrows should be killed.
8. Tom tells why a school should have a fire drill.

9. A farmer tells why the king snakes and the gopher snakes are useful.
10. Alice tells why you should have a school garden.

**Talk 46.** *Forming an Opinion: Reasons.*

State your preference for, or objection to, a topic in one of the following. Let a pupil preside, with the class as a club.

1. *Which you would prefer to do:* Cooking, dusting, ironing, mending, washing, washing dishes, chopping wood, weeding the garden, running errands.
2. *Which you would prefer to be:* Doctor, editor, lawyer, merchant, minister, salesman, teacher, trained nurse, stenographer.
3. *Which you would prefer to raise on the farm:* Cattle, chickens, ducks, pigs, sheep, turkeys, corn, wheat, potatoes.
4. *Which you would prefer to study:* Designing, domestic science, dressmaking, millinery, nursing, stenography, typesetting, carpentry, engineering.
5. *Which you would prefer to collect:* Birds' eggs, coins, monograms, photographs, postal cards, stamps, seals, minerals, shells.

**Dramatization 7.** *Pantomime.*

Select a subtopic in *Talk 46*. Come to the front of the room, and, by means of pantomime, or gestures, imitate what the person is doing. Imagine a number of consecutive actions. See whether the class recognizes your pantomime. (See page 324.)

**Letters that Convince.** The magazine *System* says: "The man who can write a letter that does what another man must make a personal call to do, is the greatest, most independent power in the modern business world."

To take the arguments of the other side and prove that they are wrong is called *refutation*. President Lincoln in the following letter gives a refutation in letter form by asking questions that expose the weakness in the other's line of reasoning.

Executive Mansion, Washington  
February 3, 1862

Major-General McClellan

My dear Sir:

You and I have distinct and different plans for a movement of the Army of the Potomac — yours to be down the Chesapeake, up the Rappahannock to Urbana, and across land to the terminus of the railroad on the York River; mine to move directly to a point on the railroad southwest of Manassas.

If you will give me satisfactory answers to the following questions, I shall gladly yield my plan to yours.

First. Does not your plan involve a greatly larger expenditure of time and money than mine?

Second. Wherein is a victory more certain by your plan than mine?

Third. Wherein is a victory more valuable by your plan than mine?

Fourth. In fact, would it not be less valuable in this, that it would break no great line of the enemy's communications, while mine would?

Fifth. In case of disaster, would not a retreat be more difficult by your plan than mine?

Yours truly,  
Abraham Lincoln

From "Lincoln's Letters and Speeches," published by the Century Company.

In every question for argument there are several important points upon which a speaker builds his argument. These are called *main issues*. Lincoln here suggests five points (main issues) for General McClellan to prove right or wrong. Note how the President selects vitally important questions.

**Know definitely what you wish to prove.**

**Letter 28. *Giving Reasons.***

In a letter to an imaginary person state reasons against one of the following topics. Develop each reason as a separate sentence. Put a summarizing sentence at the end.

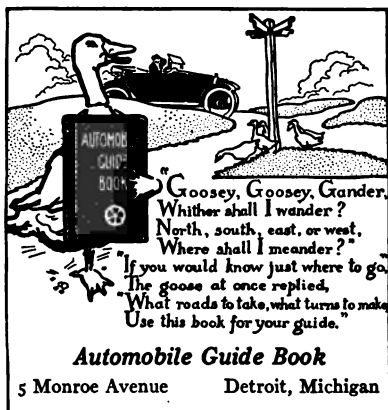
1. Cigarette smoking.
2. Speaking to strangers.
3. Boasting.
4. Playing truant.
5. Reading on street cars.
6. Chewing gum.
7. Stealing a ride.
8. Throwing rubbish in the street.
9. The habit of exaggeration.
10. Doing whatever your friends say.

**Criticism 68. Letter 28.**

Exchange letters. Criticize the following. Mark the symbols on the letter and outline your comments on a separate sheet of paper:

1. *Form*: Neatness; penmanship; spelling; grammar, especially conjunctions; punctuation, especially commas in the letter heading, salutation, and ending, and in the summarizing sentence; indention of the paragraphs.
2. *Ideas*: How many reasons are given? Are they good? Are any good ones omitted?
3. *Sentence Structure*: Enlarge the periods to test the structure. Are any sentences too long?
4. *Brevity*: Cut out unnecessary words.

**Advertisements that Convince.** The written advertisement must do in small space what the salesman does in an interview: (1) it must awaken a general interest in the type of article advertised and (2) it must make the reader feel that this particular brand, variety, or product is best suited to his individual use. Note how this advertisement catches the eye by placing the important ideas near



the beginning and at the end: indecision of the automobilist and the remedy for it. Note also how it interests by making use of rime in a jingle. The picture makes a definite appeal to the eye.

**The good advertisement shows how the article fills a definite need.**

**Talk 47.** *Reasons for a Purchase: Dramatic Monologue.*

Imagine that you are a salesman for one of the following articles. Try to persuade the class to buy. Outline your reasons. Let a pupil preside, with the class as a club.

- |                           |                             |
|---------------------------|-----------------------------|
| 1. A household utensil.   | 4. A certain book.          |
| 2. A farm implement.      | 5. A magazine subscription. |
| 3. A labor-saving device. | 6. A game.                  |

**Criticism 69.** *Talk 47: Persuasive Power.*

Below your outline of reasons write the names of the speakers who would persuade you to buy the articles about which they talk. The teacher may announce later the names of the pupils who have been voted the six most persuasive speakers in the class. A committee of three pupils may be appointed to count the votes.

**Letter 29.** *A Refutation.*

Write a formal business letter to the editor of a local paper, refuting one of the following false arguments that a reader is supposed to have written to the newspaper.

1. "If no one sees you, what's the difference?"
2. "What's the use?"
3. "Why not put it off till to-morrow?"
4. "Do as you are done by!"
5. "To-day's all we have, therefore live for to-day!"
6. "I can't!"

## DEBATES

**Getting and Arranging Ideas.** Ideas for a debate come largely from four sources: reading, conversation, observation, and reflection. In the *Reader's Guide* at a public library you will find alphabetically arranged the latest magazine articles on numerous subjects. Gather your notes on small cards.

Point out the difference between the following model and an ordinary topical outline:

- A. Introduction.
  - I. The question for debate is.....(to be filled in).....●
  - II. This question means.....●
  - III. I take the affirmative (or negative) side●
  - IV. I shall contend for the following main issues:
    - (I) It is cheaper;
    - (II) It is more practical; and
    - (III) It will give more lasting satisfaction●
- B. Brief proper.
  - I. It is cheaper....., for
    - (I) ...[reason].....; and
    - (II) ...[reason].....●
  - II. It is more practical....., for
    - (I) ...[reason].....;
    - (II) ...[reason].....; and
    - (III) ...[reason].....●
  - III. It will give more lasting satisfaction....., for
    - (I) ...[reason].....; and
    - (II) ...[reason].....●
  - IV. My opponent's proposed line of action is unwise, for
    - (I) ...[reason of refutation]; and
    - (II) ...[reason].....●
- C. Peroration, or conclusion.
  - I. [Summary of the main issues, proved in the brief proper]
  - II. [Appeal to act]



Here we have an introduction, a discussion (*brief proper*), and a conclusion (*peroration*). The *main issues* form the first three main points in the brief proper. The *refutation* is the fourth main point of the brief proper.

Suppose that you and another pupil are acting as champions, one for football, the other for baseball. Divide a sheet of paper into two columns by drawing a vertical line down the middle, and write all the reasons that you can think of for both sides. Both debaters must look at the question in the same light so as not to argue about different matters. A debater should gather arguments for both sides.

There are certain terms peculiar to argument. The subject is called *question* or *proposition*; as, "The proposition to be debated." The question is expressed as a *resolution*; as, "*Resolved*, That monopolies should be forbidden by law." *Evidence* is any fact that tends to prove or disprove a proposition. The completed outline is called a *brief*. (See page 295.)

**A brief is written in topical form but with complete sentences.**

**Exercise 93. Using a Book of Reference.**

At a public library look in the *Reader's Guide* for three recent articles on one of the following. Copy on a card the name of the author, the title of the article, the name of the magazine, the month and the year of publication, and the pages of each article. Do not read the articles.

- |                                          |                                          |
|------------------------------------------|------------------------------------------|
| 1. Government Ownership<br>of Railroads. | 3. The Referendum and Recall.            |
| 2. Arbitration.                          | 4. The Commission Form of<br>Government. |

**Writing the Debate.** In argument each paragraph should begin with a topic sentence, which sums up the gist of the paragraph. You can expand this sentence by giving details, causes, examples, and results, as described on pages 242 to 250.

The *introduction* must state the question in the form of a resolution ; it must define the question ; and it must announce the big heads of treatment, or *main issues*. Often these are such questions as, "Is it possible?" "Is it practical?" "Is it suitable?" or "Is it wise?" Or, with other questions that bear a close relation to personal life the main issues may deal with the physical, the mental, and the moral aspects.

**1. The introduction prepares the way for the arguments.**

In the *brief proper* the main issues are used as stepping-stones in the argument. Under each are given reasons for the argument, arranged so that they progress to a climax. Illustration, specific instances, and other devices should be used to drive home the point. Each main issue would require a paragraph. The refutation, which is placed at the close of the brief proper, would require another paragraph.

Observe how the writer of the following paragraph refutes the charge mentioned in the first sentence :

The National Forests have been repeatedly charged with blocking the development of the West. Nothing could be further from the facts. Lands chiefly valuable for agriculture are available for settlement. Approximately 1,250,000 acres of such lands have been classified and listed for entry by the Forest Service, to the benefit of 12,000 settlers. Prospecting and bona-fide mining on the National Forests are unrestricted. Sales of mature timber are encouraged by every possible means consistent with business-like administration. Over fifty-six hundred timber sales are made yearly, ninety-five per cent of them of small amounts for local use. Free timber is granted annually to over forty thousand settlers and prospectors for developing homes or mines. Water power development is encouraged as far as practicable under the present inadequate laws. Some two hundred power companies are now using or developing sites within the National Forests. The only restrictions imposed upon this wide-spread use of

the National Forests are those required to maintain the permanency and value of the resources and to prevent monopoly.

— *The Outlook.*

**2. In the discussion avoid half truths, exaggerations, jumping at conclusions, and misstatements of any kind.**

The *conclusion*, or *peroration*, often reviews the arguments by giving a summary of them; as,

Thus, for several reasons, we know more about the travels of the night fliers than we do about those of the day fliers. First, because many more birds travel by night than by day. Second, because practically all birds that fly by night are real migrants. Third, because the night fliers seem unable to avoid the light-houses in their way, and the number killed by striking these beacons erected for man's safety has given us a vast amount of information concerning the birds that travel after dark.

By permission of the Century Company.

— *St. Nicholas Magazine.*

The peroration also makes an appeal to the emotions of the audience. Lincoln at the close of his *Second Inaugural Address* said:

Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, "The judgments of the Lord are true and righteous altogether."

With malice towards none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widow and his orphan, to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

From "Lincoln's Letters and Speeches," published by the Century Company.

3. The *peroration* gives a summary and makes an appeal to the emotions of the audience.

**Talk 48.** *A Debate in Relay.* (Two assignments.)

(a) Six pupils will be assigned to the affirmative side in several of the following questions. Each will write the brief in complete sentences and revise it in class, by discussing the reasons under each point and building up on the blackboard a brief formed from the individual briefs. Each will then be assigned to one of the six parts of the debate.

(b) Let a pupil preside, with the class as a club.

|                       |                                                                                                                                                   |
|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>First pupil</b> →  | A. <i>Introduction</i> : question, statement of issues                                                                                            |
| <b>Second pupil</b> → | B. <i>Brief proper</i> :<br>I. <i>First main issue</i> : "The physical effects are bad, for"<br>(I) ...[reason]...<br>(II) ...[reason]...<br>etc. |
| <b>Third pupil</b> →  | II. <i>Second main issue</i> : "The mental effects are bad, for"<br>(I) ...[reason]...<br>(II) ...[reason]...<br>etc.                             |
| <b>Fourth pupil</b> → | III. <i>Third main issue</i> : "The moral effects are bad, for"<br>(I) ...[reason]...<br>(II) ...[reason]...<br>etc.                              |
| <b>Fifth pupil</b> →  | IV. " <i>My opponent's statement</i> that ..... is wrong, for"<br>(I) ...[reason]...<br>(II) ...[reason]...<br>etc.                               |
| <b>Sixth pupil</b> →  | C. <i>Peroration</i> : Summary of main issues proved; Appeal.                                                                                     |

1. *Resolved*, That late hours are objectionable for boys and girls.
2. *Resolved*, That excessive going to moving-picture shows is objectionable for boys and girls.
3. *Resolved*, That the occasional job, even at high pay, is less desirable than the steady job, with lower pay.
4. *Resolved*, That too long a working day should be prohibited by law.
5. *Resolved*, That children under fourteen years of age should be forbidden employment in factories.

**Theme 20.** *Writing an Occasional Address.*

As a class select one of the following subjects and let each pupil write a paragraph speech. Make use of three of the following devices: repetition for effect, periodic and balanced sentences, imperative, exclamatory, and interrogative sentences, inversion, illustration by examples. Revise your first theme to increase the appeal. Change your sentences to make them more effective. Read the theme aloud to test it. Copy the paragraph in your best handwriting.

1. Columbus the Pioneer. (A speech for Columbus Day.)
2. Why Our Town Should Give Thanks. (A speech for Thanksgiving Day.)
3. Our Aim as a School. (A speech for New Year's Day.)
4. The Great Emancipator and What We Can Learn from Him. (A speech for Lincoln's Birthday.)
5. Our Lesson from Washington. (A speech for Washington's Birthday.)
6. Our Country's Resources. (A speech for Arbor Day.)
7. What We Owe Our Mothers. (A speech for Mother's Day.)
8. The Blue and the Gray. (A speech for Memorial Day.)
9. The Future. (A speech for Commencement Day.)
10. How Our Town Should Show Its Patriotism. (A speech for the Fourth of July.)

**Delivering the Debate.** Each speaker should remember (1) to speak so that he can be heard, (2) to use correct English, (3) to hold the attention of the audience by the glance of

the eye, (4) to make no personal remarks about an opponent, (5) to keep within the time limit of the speech, and (6) to take the decision of the judges in good faith.

Each judge should consider three phases in a speech: (1) the ideas; (2) the kind of English used; and (3) the delivery, that is, how the speaker stands, looks at his audience, and uses his voice. Under each of these heads he should grade the speaker as *Good* (90), *Fair* (70), or *Poor* (50). After the speeches are made, pupils may average these grades. *Good*, *Fair*, and *Poor*, for instance, would average 70.<sup>1</sup>

**Talk 49. *Delivery: Theme 20.***

Let a pupil preside, with the class as a club. Several outsiders may be invited to be present as guests. Memorize your speech and deliver it as well as you possibly can. Let this be the best talk that you have ever given.

**Criticism 70. *Talk 49.***

Let the teacher and two pupils be appointed to judge the speakers as to *Delivery*, *Kind of English*, and *Ideas*. Later the ten best speakers may be announced.

**Long Theme 4. *A Debate.* (Several assignments.)**

(a) Write the brief of the affirmative or the negative debate for one of the following questions. State the question in the form of a resolution. Pupils will choose in pairs and draw for sides.

(b) Write a paragraph for the introduction; a paragraph for each main issue; a paragraph of refutation; and a paragraph for the conclusion.

1. The country boy has greater advantages than the city boy.
2. Term examinations should be abolished.
3. Two sessions are preferable in our school.

<sup>1</sup> A full discussion of the use of debates in school is given in Bolenius's "The Teaching of Oral English." (Lippincott.)

4. Our school paper should have faculty supervision.
5. A good student should be exempt from examination.
6. Student government is desirable in our school.
7. Our school should form an orchestra instead of a debating club.
8. Athletics in our school should be under faculty supervision.
9. A year of travel is worth a year of college.
10. Composition is more valuable to a student than history.
11. Study of French or German is preferable to study of Latin or Greek.
12. Spanish should be taught in our high school.
13. A student is justified in going into debt for a college education.
14. Our town should have a Fourth of July without fireworks.
15. The school holiday should be changed from Saturday to Monday.
16. A trade school should be established in our community.
17. Woman suffrage should be established by a Federal law.
18. Prohibition should be established by the Federal government.
19. Railroads should be under government control.
20. Advertising should be restricted by law.
21. Differences between students should be settled by arbitration.

**Criticism 71.** *Long Theme 4.* (Page 301.)

Exchange papers. Mark symbols of criticism on the paper and outline your comments on another sheet. Sign the sheet of criticism and the original paper and pass both to the teacher.

1. *The Brief:* Is the brief arranged under three parts? Does the introduction give the question and the main issues? In the brief proper, are the issues proved? Are the issues well selected? Does the peroration give a summary and an appeal?
2. *The Debate:* Is there a topic sentence at the beginning of each paragraph? Are the ideas clear, true, and forceful? Has the writer introduced any of the devices that add force? Does the debate convince you? Why? Mark mistakes in spelling, grammar, and punctuation.

**Criticism 72.** *Revision of Long Theme 4.*

Rewrite the debate in accordance with the suggestions. Omit all unnecessary words.

**Talk 50.** *A Symposium: Delivering a Debate (Long Theme 4).*

Let a pupil preside, with the class as a club. Several outsiders may be invited to be present. Memorize your debate and deliver it before the club. Try to win.

**Criticism 73.** *Talk 50: Ideas, Language, Delivery.*

As the speeches are given in pairs, write down the name of the speaker whom you consider the better in the particulars described on page 301. At the end of the period add to this list a last name, beside which you write *Best of all the speakers*. The teacher will collect these lists, find out the decision of the class as to the winners in the several debates and the best speaker of the period, and announce them to you at a later date. A committee might be appointed to check off the votes with the teacher after school.

**Dramatization 8.** *Outlining a Play.*

1. Select a scene from a short story, a poem, or a novel studied during the year. Write your suggestions for (a) characters, (b) setting, (c) action, (d) dialogue. Note which speeches may be used as they are given. Note where you would have to write conversation, or insert action or byplay.
2. Make an outline of the speakers' names and action without writing the dialogue.

**Review Drill and Discussion.**

1. *Topics:* See "Table of Contents."
2. *Good Form:* A summary, a brief, a debate.
3. *Definitions:* Argument, coördinate and subordinate conjunctions, correlatives, idiom, inversion, balance, summary, refutation, main issues, resolution, brief, proposition, question, peroration.
4. *Rules:* Conjunctions, debates.
5. *Lists:* Conjunctions, pronunciation, spelling, definition, word study.



## REPORTING AND THE SCHOOL PAPER

### (A Chapter of Review)

HAD there been an Associated Press and a cable in the year 1000 B.C. Homer might have cabled to the world the news of the Trojan War instead of telling it in his *Iliad* and *Odyssey*.

SPARTA, Jan. 1, 1000 B.C.—The kidnapping of the Princess Helen, wife of Menelaus, by Prince Paris of Troy, Asia Minor, has created no little excitement in Sparta and the allied cities of the Peloponnesus. Experienced diplomats assure the public that there is no danger of war.

Somewhere in Asia, Sept. 1, 1000 B.C.—A large expeditionary force has been sent to the Dardanelles. King Agamemnon, commander in chief of the allies, assures our correspondent that the obsolete fortifications of the Asiatic side cannot hold out for more than a few weeks. Modern wars are bloody but brief. The introduction of bronze weapons and the great cost of supporting an army in the field nowadays make a long campaign impossible.

Somewhere in Asia, April 1, 992 B.C.—There are rumors of dissension among the allied forces. King Agamemnon has retired General Achilles for insubordination. The siege will undoubtedly be soon abandoned.

Somewhere in Asia, Feb. 1, 990 B.C.—The allied forces claim that they are not downhearted, although they have

spent ten years before the Trojan trenches without being able to accomplish more than the devastation of the surrounding country. General Ulysses, the famous strategist, has taken command.

Troy, Feb. 29, 990 B.C.—10 A.M. Allies abandon siege of Troy and betake themselves to their fleet. They were compelled to leave behind a great quantity of munitions, including a large wooden horse used as an observation post. Trojans capture the horse and take it into the city in spite of the protests of the spellbinder Cassandra.

Troy, Feb. 29, 990 B.C.—11 P.M. (Special to *Argive Herald*.) An unexpected reversal of fortune has placed the important city of Troy in the hands of the Greeks. By a strategic device, which the censor does not permit us to disclose, Field Marshal Ulysses introduced into the city a considerable force, which was able to overpower the garrison and sack the city. This proves beyond question that the day of the city fortress has past. It is understood that a protest will be sent to the Delphic Council against the atrocities which unfortunately occurred after the capture.

—E. E. SLOSSON: *The Independent*.

The newspaper is a modern institution. It has grown from the needs of our complex life. It binds communities together

and supplies the public, hour by hour, with news. Current periodicals — both the daily newspaper and the monthly magazine — reflect modern life.

It is an excellent plan to have a school paper, as it furnishes an opportunity for much practical writing and management. If you have not a school paper, you can make a temporary paper now by putting the best pieces of written work on large sheets of cardboard or binding them together as the pages of a magazine, with a special magazine cover designed by a pupil. Note the suggestion on page 321.

To be able to read aloud a column of a newspaper or a magazine it is necessary to know the pronunciation and meanings of a number of difficult words often introduced from a foreign language. The diacritical marks at the bottom of each page of a dictionary furnish a key to pronunciation. You should know how to interpret the key of sounds in the dictionary and how to apply it to difficult words.

When a foreign word is adopted for use in our language and is incorporated in our dictionaries, we say that the word is *Anglicized*. Often this implies a change from the foreign pronunciation.

#### Exercise 94. *Anglicized Words.*

Discuss the pronunciation, the spelling, and the meanings of the following words:

|            |             |             |             |
|------------|-------------|-------------|-------------|
| alma mater | chef        | extempore   | premier     |
| alumna     | connoisseur | garage      | prima donna |
| alumnæ     | coupé       | maximum     | régime      |
| alumni     | débris      | minimum     | résumé      |
| alumnus    | début       | naïve       | ultimatum   |
| attaché    | detour      | per annum   | verbatim    |
| café       | élite       | per capita  | via         |
| chauffeur  | encore      | post mortem | vice versa  |

**Talk 51. *Giving a Report: Word Study.***

Let a pupil preside, with the class as a club. Divide the following words among the class. Find the pronunciation, the derivation, the part of speech, and the most common meaning. Make up a sentence to illustrate the use of each word. Try to make your report to the class definite and interesting.

- |                                            |                                      |
|--------------------------------------------|--------------------------------------|
| 1. admittance, admission                   | 12. express, freight                 |
| 2. aggravate, irritate, intensify          | 13. kingly, regal, royal             |
| 3. bring, carry, fetch                     | 14. less, smaller, fewer             |
| 4. check, draft                            | 15. naval, nautical                  |
| 5. contemporary, simultaneous              | 16. new, novel, modern               |
| 6. council, counsel, consul                | 17. paraphrase, translation, version |
| 7. daily, diurnal                          | 18. publish, print                   |
| 8. delusion, illusion, hallucination       | 19. reply, rejoinder, retort         |
| 9. eliminate, exclude                      | 20. save, rescue                     |
| 10. epoch, era, age                        | 21. stay, stop                       |
| 11. examination, investigation, inspection | 22. vocation, avocation, hobby       |
|                                            | 23. wind, breeze, gust, storm        |
|                                            | 24. wit, humor                       |
|                                            | 25. wither, shrivel, shrink          |

**NEWS****GOATS THREW CITY INTO PANIC****San Luis Potosi Residents Rushed for Shelter and Prepared for Battle**

MEXICO CITY, Jan. 3. — How the city of San Luis Potosi, fearing a rebel attack, was thrown into a panic on New Year's Day by the approach of a herd of goats, is told by a correspondent.

The rumors of the approach of rebel columns, the news of the dynamiting of trains, and the bringing into the city of several wounded Federals had worked the people up to a high pitch of excitement.

Suddenly on January 1 a cloud of dust appeared on a suburban roadway, and everybody in San Luis Potosi believed the hour of attack had arrived. Stores and

houses were hurriedly closed, and the doors, barricaded; detachments of troops and armed police with cannon were rushed through the streets to the points which had been chosen for the defense.

Soon it was discovered that the alarm had been caused by about 500 goats that were being driven to market. The tension then relaxed, and the New Year's Day bull fight parade and other festivities proceeded as usual.

The danger of attack on the city by the rebels is not minimized, however, by the federal commander in the city; and preparations have been made by the garrison and the police, numbering about 1,500 men, to meet the onslaught of the rebels, whose strength is estimated at 3,000 to 9,000.

## BIG BEAR PLAYED POSSUM

WINCHESTER, VA., Jan. 2. — J. G. D—, chief forest guard on the Shenandoah area of the government's forest reserve in the Shenandoah Valley, and a number of friends had the worst scare of their lives a few days ago, when a large black bear, supposed to have been killed by a shot from D—'s gun, sprang up and

showed fight after being carried down the mountain for dead.

The men had chased the bear at intervals an entire day and finally shot it. When the beast rose on all fours and snorted, the members of the party beat a hasty retreat, but summoned courage to go back and fire the fatal shot. The bear weighed nearly 350 pounds.

**Reports of Happenings.** (*Review pages 93, 94, and 160 to 162.*) News reports must be timely. Observe that the report on page 306 begins with a headline, followed by a brief summary called *the lead*. The headline and the lead tell the main facts; the article (called *news story*) gives the details in full. Practical matters must be stated; as, the amount of loss or insurance, in reporting a fire.

### 1. The reporter should learn the facts.

In the second report, headed "Big Bear Played Possum," select the *who*, the *when*, the *where*, and the *what*. Note how they are handled in one sentence. In the second paragraph, which expressions are *hackneyed*, worn out by too frequent use?

2. The reporter should avoid exaggeration or untrue statements. He should avoid hackneyed words.

### Exercise 95. *The Make-up of a Newspaper.*

(a) Bring a newspaper to class and find: Foreign news, domestic news (national, state, local), advertisements, editorials, woman's page, sporting page news, weather report, ownership of the paper, sailing of steamers, market reports, articles, verse, jokes, letters, storiottes, cartoons.

(b) Write a list of important national and international questions, now before the public eye.

(c) Cut out a newspaper account of a happening.

**Theme 21. *A News Story: Definite Facts.***

Report one of the following happenings, real or imaginary :

1. Your last school entertainment. (Date, place, purpose, program, guests, etc.)
2. The last big fire in your town. (Date, place, owner, origin, property destroyed, rescues, insurance, amount of loss, etc.)
3. A party. (Date, place, purpose, hostess, guests, refreshments, decorations, program, etc.)
4. Your last big game. (Date, place, contestants, reasons for hope of victory, outcome, etc.)
5. A musicale, a lecture, or a meeting. (Date, place, performer, guests, purpose, program, etc.)

**Exercise 96. *Timely Information.***

Write in a complete sentence the answer to each of the following questions. Give full names. Act as a reporter and get your information at home or at the library.

1. Who is President of the United States?
2. Who is Secretary of State?
3. Who is Secretary of War?
4. Who is Secretary of the Navy?
5. Who is Secretary of the Interior?
6. Who is Secretary of Labor?
7. Who is Secretary of Commerce?
8. Who is Secretary of the Treasury?
9. Who is Secretary of Agriculture?
10. Who is head of the Children's Bureau?
11. Who is Commissioner of Education?
12. Who is Speaker of the House of Representatives?
13. Who presides over the Senate?
14. Who is governor of your state?
15. Who is mayor (or burgess) of your town?
16. Who are the senators from your state?
17. Who represent your district in the House of Representatives?
18. What are the possessions of the United States?

19. What European powers own possessions in North and South America? What do they own?
20. Who is governor of Canada?
21. Who rules Mexico?
22. Name the presidents of Harvard, Yale, and Columbia Universities. Where are these colleges located?
23. Who are the presidents of Chicago and Leland Stanford Universities? Where are these colleges located?
24. Where is your state college located? Who is president?
25. Do any noted people live in your community? Who are they?

**Biographical Summaries.** (*Review pages 171 to 173.*) Newspapers and magazines devote a certain amount of space to biographical matter. This is called an *obituary* if it gives the life of a person who has just died. Dates, localities, and achievements should be verified. Material should be outlined, so that proportion is observed. If only two hundred words can be devoted to the life, it would be foolish to write ninety words on the man's early life.

**Keep to the facts and treat them proportionately.**

**Criticism 74.** *Punctuation: A Community Motto.*

1. In the selection on page 310 there are twelve sentences. Insert an enlarged period at the end of each. In two instances ideas are too closely connected to be made separate sentences. Find these and decide how to punctuate the compound sentences thus formed.
2. In the second paragraph which two ideas are connected with *legacy*? Which six things make up "the legacy to his country"? These are in one sentence. Semicolons may be used to separate a series of phrases in which commas occur. In which paragraph is the colon used to introduce an enumeration, or series, of three things?
3. Find different uses of the period, the comma, the colon, the semicolon, and capitals.

The pupil who hands in the most correctly written paper

will be selected to write this account on cardboard or on the blackboard.

a master of efficiency

when a great man dies people forthwith begin to look for the secret of his greatness sometimes they find it often they overlook it because they are blind and call it luck

james j hill was a great american his legacy to his heirs is in money a certain number of millions of dollars his legacy to the country in which he lived is a vast new territory peopled and made productive thousands of miles of railway projected built and made profitable the commerce and agriculture of a region the size of an old world empire developed and made prosperous an example of enlightened unselfish citizenship and influence spanning the continent and widening the vision of the trained man and the office boy as well as the captain of industry and the master of commerce when no one else could see that there was room for a fourth railroad system to the pacific coast he saw it he added to the faith of a clear vision and the energy of an indomitable will the knowledge and the intelligence of a master mind he saw what was to be done he determined that it should be done he knew how it must be done

there is the triple secret of his success vision knowledge will power there is the triple secret of all efficiency to see to know to do the monument of his greatness is a vast territory taken from forbidding wilderness and transformed into smiling affluence the inscription upon the monument for those who have eyes to read is james j hill master of efficiency

— *The Independent.*

### **Talk 52. *Telling about People of Prominence.***

Divide the following names among the class. Let a pupil preside, with the class as a club. Find your information at the public library in "Who's Who" or in an encyclopedia. Give briefly the facts about the person selected.

1. Thomas Mott Osborne
2. Mabel Boardman

3. Maud Ballington Booth
4. William Dean Howells

- |                           |                           |
|---------------------------|---------------------------|
| 5. George W. Goethals     | 14. Mary Wilkins Freeman  |
| 6. Jane Addams            | 15. John Burroughs        |
| 7. Thomas Edison          | 16. Madame Schumann-Heink |
| 8. Madame Curie           | 17. Andrew Carnegie       |
| 9. Edward Sothorn         | 18. Theodore Roosevelt    |
| 10. Alexander Graham Bell | 19. Henry van Dyke        |
| 11. Madame Melba          | 20. Sarah Bernhardt       |
| 12. Rudyard Kipling       | 21. Ignace Paderewski     |
| 13. Kate Douglas Wiggin   | 22. Selma Lagerlöf        |

### INFORMING ARTICLES

**Special Articles.** (*Review pages 203, 204, 224, 225, 255, 256, 265, and 266.*) In the following article note the keen observation of what was seen in a pin factory. People like to feel that they are getting inside information. They want these facts entertainingly related. Visit some place in your neighborhood, then describe your visit vividly. Put life into your account. Blend narrative and description, so that your article will be a moving picture of your visit.

### CROOKED PINS ARE SORTED OUT

I visited one day a factory where pins are made. A long brass wire is drawn in at one end of a machine, and at the other end out come the pins, more of them than you can count. Most of them are fine and straight, but a few come out crooked. The machine drops them all into a great heap. But it would never do to send them all to market, for nobody wants bent pins. So the crooked ones must be picked out from the others and set aside, while the straight ones are placed in shining rows in paper rolls.

It would seem an endless task to find them. You would never guess how it is done. Nobody's eyes look for them; nobody's fingers pick them out. Each pin is made to confess for itself and to go to its own place. They are all dropped upon a ribbon which has two motions — one straight forward, horizontally, the other from side to side, like a sieve. The straight ones roll off easily, but a crooked pin cannot roll. So the bent ones stay on the ribbon, and when they come to the end of it they drop off into a box of waste.

#### Letter 30. *Making a Special Report.*

Visit one of the following and write a report of the visit in a business letter to the mayor (or nearest official).



- |                                          |                                               |
|------------------------------------------|-----------------------------------------------|
| 1. The largest department store in town. | 6. A market (get prices of several articles). |
| 2. A smaller store.                      | 7. The public library.                        |
| 3. A park.                               | 8. A fire house.                              |
| 4. A schoolhouse.                        | 9. A moving picture theater.                  |
| 5. A factory.                            | 10. An art gallery.                           |

### Talk 53. *My Choice.*

Let a pupil preside, with the class as a club. Choose one of the following titles. Look up facts. Try to convince your audience.

- |                                                 |                                    |
|-------------------------------------------------|------------------------------------|
| 1. Our Greatest American Statesman.             | 6. Our Greatest American Poet.     |
| 2. The Book I Like Best.                        | 7. The Life I Admire Most.         |
| 3. The Greatest Invention.                      | 8. The Explorer I Admire Most.     |
| 4. The Most Dramatic Event in American History. | 9. The President whom I Like Best. |
| 5. My Favorite Quality in a Girl.               | 10. My Favorite Trait in a Boy.    |
|                                                 | 11. My Favorite Foreign Country.   |

### Theme 22. *A Special Article.*

Write a short article on one of the following subjects:

#### THE SPORTING PAGE (BOYS)

1. Favorite baseball players.
2. Management of the world series.
3. Does professional baseball pay?
4. Various football plays.
5. School sports.
6. Better playgrounds.
7. Why a team succeeds.
8. Value of gymnasium work.
9. How an athlete can over-train.
10. Habits that ruin an athlete.

#### THE WOMAN'S PAGE (GIRLS)

1. A labor-saving device.
2. Hints about curtains.
3. How to make candy.
4. Making housecleaning easier.
5. Preparing for company.
6. How to give a party.
7. An easy supper.
8. How to make an apron.
9. How to hang pictures.
10. How to make a living room attractive.
11. Three ways to cook eggs.
12. A pretty gift to make.
13. What to take to a picnic.

## OPINIONS

**Book Reviews.** (*Review pages 176, 177, 203, and 204.*)  
Read the following. What opinion does it give of the two books?

To pass on a couple of centuries, there are two other parallel lives, *The Boys' Life of Abraham Lincoln* and *The Boys' Life of Ulysses S. Grant*, by Miss Helen Nicolay. There are special reasons why these books should be, as they are, uncommonly good, for Miss Nicolay, unlike many authors, really does know "all about" these two heroes. That is because she is the daughter of John G. Nicolay, who was Lincoln's private secretary and who, with John Hay, wrote the great biography of the war President in ten volumes. Miss Nicolay's early life was surrounded with memorials of Lincoln; she was intimately familiar with her father's papers and records and aided him in arranging them for his great work. For these reasons Lincoln's character and Lincoln's story lived again in her mind, and it is no wonder that her book has taken its place as a young people's classic. Almost as much may be said of her life of General Grant. Grant's story is bound up with Lincoln's, and here, too, Miss Nicolay writes with the weight of authority. She possesses, too, the born story-teller's gift.

— *St. Nicholas.*

By permission of the Century Company.

To write a review of a book or a play, (1) you should note the name of the author and his purpose in the work and (2) you should be able to break the work up into its parts (analyze it) and note their worth.

**Letter 31. A Book Review.**

To the editor of a local paper write a letter in which you review one of the stories read in your English work this year. Introduce a variety of sentence structure. Give the following facts:

1. Author and purpose.
2. Chief characters.
3. Setting.
4. Principal happenings.
5. Greatest scene (climax).
6. Why you like (or dislike) the book.

**Interviews.** (*Review pages 129, 130, 165 to 168, 216, 217, 226, and 227.*) There are two principal objects in seeking an interview: (1) to know what the person thinks about a certain subject and (2) to see his personality at close range.

## COURTESY LEADS TO SUCCESS

The head of a large department store in New York declared to a press reporter that he believed politeness counted quite as much as ability, and to prove his assertion mentioned several instances in his own store.

The most interesting case was that of a scrubwoman. When she scrubbed and had to stand aside while people passed, instead of looking annoyed she smiled upon them as if they were doing her a favor. Some one told her manager about her pleasing ways, and he decided that if she could make friends while she scrubbed she was fit for something better.

Accordingly she was advanced to something else. Then she became saleswoman, head of stock, and through the various grades until she is now assistant buyer of the china department, and her next move will be that of buyer. She made friends and has made good at her work, too, but her smile opened the path to success.

In the millinery department of the same store a little scene attracted attention the other day. An apparently wealthy woman tripped and tore the hem of her silk dress. Pins were of no use, so the saleswoman went to different counters and clerks, asking for needle and thread. Her fellow workers laughed at her, but she did get that needle and thread, and it took but a minute to repair the damage. The woman expressed her gratitude warmly. She was amazed that a clerk should go to such trouble to please. Instead of taking the praise to herself, the clerk said:

"Oh, but the firm wishes us to extend every courtesy to patrons. It has been a pleasure to help you."

That little incident doubtless will cause that woman to spend many dollars at that store, and that saleswoman is not one who is going to stand still selling hats. Her ascendant position on the ladder of success is sure.

**Remember that no one likes to be misquoted.**

### Talk 54. *Reporting an Interview.*

Interview some one who can express an opinion on one of the following. Tell in class his or her opinion. Let a pupil preside, with the class as a club.

1. How your school compares with another.
2. The possibilities of your town.
3. What the woman's club is doing.
4. The best thing in your town or section of country.
5. The most interesting study this year.

**Theme 23.** *An Interview: Dramatic Dialogue.*

Divide the topics among the class. Interview some one who knows something about the subject. Write the conversation in dramatic dialogue form.

- |                                     |                                  |
|-------------------------------------|----------------------------------|
| 1. Proper treatment of pets.        | 9. How to keep bees.             |
| 2. Laying out a garden.             | 10. The best sort of barn.       |
| 3. Wild flowers to cultivate.       | 11. Entertaining a club.         |
| 4. Keeping rabbits.                 | 12. Making a summer dress.       |
| 5. Trees we should know.            | 13. Care of a canary.            |
| 6. How to keep plants in-<br>doors. | 14. Wigwagging.                  |
| 7. Valuable shade trees.            | 15. How to give a corn roast.    |
| 8. Pests in a garden.               | 16. Three ways to cook potatoes. |
|                                     | 17. How to improve seed corn.    |

**Editorials.** (*Review pages 288 to 292, and 295 to 299.*)

Read the following editorial. What is its purpose?

Advertising has become recognized as an essential element in modern life. Without it industry could not continue. One of the results that the "Associated Advertising Clubs of the World" has helped to bring about is the practically universal recognition of the fact that advertising is essential to the merchandising of goods, and that it is useless to make things for sale unless there is some systematic and intelligent way of letting the consumer know how things may be obtained.

More than that, these clubs have made it clear that it is of no use to advertise a product unless that product is a good product of its kind. Advertising will not sell that which of itself has no merit. And so the advertising agencies and advertising men have been influences for better production and better products.

In turn, the "Associated Advertising Clubs of the World" has laid emphasis, particularly in the last two or three years, upon the necessity of truthfulness in advertising. Not only must the goods that are advertised be meritorious, but what is said about them in advertisements must be said in good faith.

## 316 Reporting and the School Paper

It is a highly significant fact that advertising, which not so many years ago had to bear the opprobrium resulting from practices that were fanciful and sensational and in disregard of truth or good faith, has now become one of the forces for ethical progress in business.

— *The Outlook.*

An editorial aims to convince people by presenting the facts and by showing their application to modern questions.

**Be faithful to facts, and present them effectively and briefly.**

### **Talk 55.** *Explaining Popular Terms.*

Divide the following among the class. The expressions marked with an asterisk are explained in Webster's *New International Dictionary*. Tell what each expression means and give three instances in which it might be used in the newspapers. Let a pupil preside.

- |                               |                              |
|-------------------------------|------------------------------|
| 1. S. O. S.                   | 14. The Rhodes scholarships. |
| 2. Nobel prizes.*             | 15. Great Commoner.*         |
| 3. Mardi gras.*               | 16. The Associated Press.    |
| 4. Sublime Porte.*            | 17. Pan-American Congress.*  |
| 5. White Ribbon.*             | 18. Cleopatra's Needle.*     |
| 6. Iron Duke.*                | 19. Black Hand.*             |
| 7. Adam's ale.*               | 20. The Hoosier Poet.        |
| 8. Blue ribbon.*              | 21. "Pork barrel."           |
| 9. Home rule.*                | 22. White wings.             |
| 10. Hague Tribunal.*          | 23. Blue laws.*              |
| 11. The Wizard of Menlo Park. | 24. Monroe doctrine.*        |
| 12. Sick Man of Europe.*      | 25. Yellow journalism.       |
| 13. Pan-Americanism.*         | 26. "Watchful waiting."      |
|                               | 27. American Fabius.*        |

### **Letter 32.** *Community Affairs.*

To the editor of a local paper write your ideas about one of the following subjects. In your letter reflect your feeling on the subject and give definite reasons.

1. Swatting the fly.
2. Clean-up Week.
3. Needs of your town.
4. Developing home spirit.
5. Fire traps in your community.
6. Why you need an Old Home Week.
7. Why you need a library.
8. More loyalty to home industries.
9. Improving your streets.
10. How a corn club would help you.
11. Why modern implements pay.
12. Open-air concerts.

### Criticism 75. *Letter 32.*

Exchange papers. Comment on the following points:

1. *Mechanical Features:* Neatness, penmanship, good form, spelling, punctuation, grammar.
2. *Qualities of Style:* Unity, sequence, coherence, brevity, emphasis, euphony, variety. Does the letter keep to the subject? Do the sentences follow in the best order? Are there any unnecessary words? Are the beginning and the end of each sentence and paragraph important words or ideas? Would the letter sound well if read aloud? Is the same word used too often?
3. *Ideas:* Are the ideas convincing, interesting, and true? Does the writer seem to have many ideas or few?

### Talk 56. *A Symposium: What I should Like to Do Next Year.*

Let a pupil preside, with the class as a club. Tell where you expect to be, and what you wish to do. Outline reasons.

### Theme 24. *Writing a Fictional Monologue.*

Write a monologue, offering such suggestions as an editorial would give. Look about you in your school life; make comments on things that could be improved or speak favorably of the things that have been going well. Choose one of the following titles:

1. The Quiet Observer.
2. Uncle Abe's Remarks.
3. The School Critic.
4. Rastus's Remarks.
5. What the Owl Thinks.
6. The High School "Hammer."
7. The Junior High School "Knocker."

### ADVERTISEMENTS

**Kinds and Purposes.** (*Review pages 195, 196, 257, 258, 293, and 294.*) The two chief kinds of advertisements found in newspapers and magazines are: (1) advertisements of *Lost, Found, For Sale, For Rent, Help Wanted, Situations Wanted*, and the like, and (2) the more pretentious advertisements that present wares to the readers for purchase. The advertisement here given is of the latter class.



## BASEBALL PLAYERS!

Buy these uniforms for \$2 each.

They will make your team *look better*; they will make them *feel better*; they will make them *play better*.

Heavy dark red flannelette; guaranteed strong and comfortable. Circulars, with full description, sent on request.

***Athletic Outfitting Company***

**New York ∴ Boston ∴ Chicago**

#### Talk 57. *A Sales Talk.*

Outline reasons why people should purchase an article of one of the kinds given below. Narrow down, then, to a special brand and try to prove its superiority. Let a pupil preside, with the class as a club.

If two pupils present the merits of different brands of the same article, the class may designate by vote the pupil who has given the more convincing arguments.

- |                 |                        |                        |
|-----------------|------------------------|------------------------|
| 1. Soap.        | 6. A dessert.          | 11. A magazine.        |
| 2. Candy.       | 7. A soft drink.       | 12. A typewriter.      |
| 3. Dyes.        | 8. A breakfast food.   | 13. A cream separator. |
| 4. A camera.    | 9. An automobile.      | 14. Insurance.         |
| 5. A note book. | 10. Paint and varnish. | 15. A graphophone.     |

# ENTERTAINING FEATURES

**Jokes and Verse.** (*Review pages 162, 163.*) Verse is somewhat like music. It rises and falls with the same regular succession of beats, or *rhythm*. Several syllables with one accent are called a *metrical foot*. According to the place where the accent occurs, these metrical feet are of four different kinds:

*Iambus* . . . . . tra la' ( √ ' ) . . . . . a way'  
*Trochee* . . . . . tra'la ( ' √ ) . . . . . bod'y  
*Dactyl* . . . . . tra'la la ( ' √ √ ) . . . . . con'stant ly  
*Anapäst* . . . . . tra la la' ( √ √ ' ) . . . . . per se vere'

An easy exercise in verse-making is to take the letters of the alphabet and to make two-line rimes; as,

A is for Apple, so pretty and red,  
 B is for Baby, who should be in bed, etc.

*Limericks* consist of only five lines, three long riming lines (first, second, and fifth) and two short riming lines (third and fourth).



There was a young lady of Niger,  
 Who went for a ride on a tiger;  
 They returned from the ride  
 With the lady inside,  
 And a smile on the face of the tiger.

— G. K. Chesterton.



*Parodies* are writings that mimic well-known songs and poems.

## Game 16. Rimes.

Make lists of ten rimes for a word; as, *fail*, *sale*, etc.

## Exercise 97. A Riming Alphabet.

Use one of the following sets of ideas:

- |             |                  |                         |
|-------------|------------------|-------------------------|
| 1. Animals. | 3. Girls' names. | 5. Historic characters. |
| 2. Flowers. | 4. Boys' names.  | 6. Cities.              |



**Exercise 98.** *Limericks and Parodies.*

Write a limerick of five lines or compose a parody of a well-known song.

**Letter 33.** *An Account of Travels.*

To a local newspaper write a travel letter about a real or an imaginary journey. Select one of the following:

- |                              |                             |
|------------------------------|-----------------------------|
| 1. Odd customs.              | 8. A canoe trip.            |
| 2. In the Klondike.          | 9. An automobile trip.      |
| 3. In South American wilds.  | 10. A stirring sight.       |
| 4. On an ocean liner.        | 11. A visit to the suburbs. |
| 5. To the North Pole.        | 12. A jaunt to a big city.  |
| 6. With Roosevelt in Africa. | 13. A vacation trip.        |
| 7. In a foreign land.        | 14. Following a stream.     |

**Talk 58.** *A Symposium: What Has Helped Me Most in My Year's Work in English.*

Let a pupil preside, with the class as a club. Let this be the best oral work you have done this year. Consider how you have improved in thinking, in speaking, in writing, and in appreciation. Outline your points.

**Storiettes.** (*Review pages 169, 170, and 173 to 179.*) Every newspaper carries amusing features — monologues, verse, stories, or storiettes (little stories). There should be life and substance to these. The fun should be wholesome.

**Long Theme 5.** *A Storiette.*

Select one of the following situations. Imagine characters and setting, and develop a plot in four parts: (1) opening event, (2) developing incidents, (3) climax, and (4) conclusion. Make an outline first. Read the stories aloud.

- |                       |                         |
|-----------------------|-------------------------|
| 1. A flood.           | 5. A narrow escape.     |
| 2. A hold-up.         | 6. An avalanche.        |
| 3. A wreck.           | 7. A misunderstanding.  |
| 4. Mistaken identity. | 8. A volcanic eruption. |

**Criticism 76.** *Long Theme 5.*

See *Criticism 39* on page 179. Select the best story for the school paper.

**Dramatization 9.** *A Play in Pantomime.* (See page 324.)

Select (1) or (2): (1) Let the class choose scenes from *The Courtship of Miles Standish*, appoint a pupil to read aloud cuttings of the poem, and select pupils to go through the actions described in the reading. Puritan costumes can be devised without expense, and the play may be presented before the other classes. (2) Let the class act in pantomime any poem or story read during the year.

**Exercise 99.** *Making a Class Paper.*

For each written assignment in this chapter let a committee of the teacher and two pupils select the three best pieces of work as contributions to a class paper. In judging consider penmanship, good form, language, and ideas.

When you have finished the chapter, arrange on the blackboard, the wall, or heavy paper the chosen selections for the eleven different kinds of work as you think they should be grouped. Invite the other classes to inspect this exhibit. Or, if you prefer, each pupil may bind his eleven pieces of written work together with specially designed covers. This will make an individual journal, or magazine, one for each pupil.

**Talk 59.** *Opinion of the Class Paper.*

State which pupil's work you consider the best. Give reasons.

**Review Drill and Discussion.**

1. *Topics:* See "Table of Contents."
2. *Good Form:* A news story.
3. *Definitions:* Anglicized words, the lead, a news story, hackneyed, obituary, rhythm, metrical foot, iambus, trochee, dactyl, anapæst, limerick, parody.
4. *Lists:* Anglicized words, word study.

## PLAYS AND PAGEANTS

(Review pages 80, 81, 165 to 168, 173 to 177, 216, and 217.)

**Play Defined.** When a story is told by means of dialogue and action, it is called a *drama*, or *play*. It is divided into *acts* and *scenes*. The plot consists of the things that happen (the *action*). The action of a play falls into three main parts: (1) incidents that get the hero or the heroine into difficulties; (2) the great scene, or climax; and (3) the ending. These may be in one act, or they may need several acts for their development.

**Where the Scenes are Laid.** The *setting* is the place and the time of the action. Each act of a play has its setting, or *scene*. If the place changes during the act, a new scene must be designated; as,

### ACT I

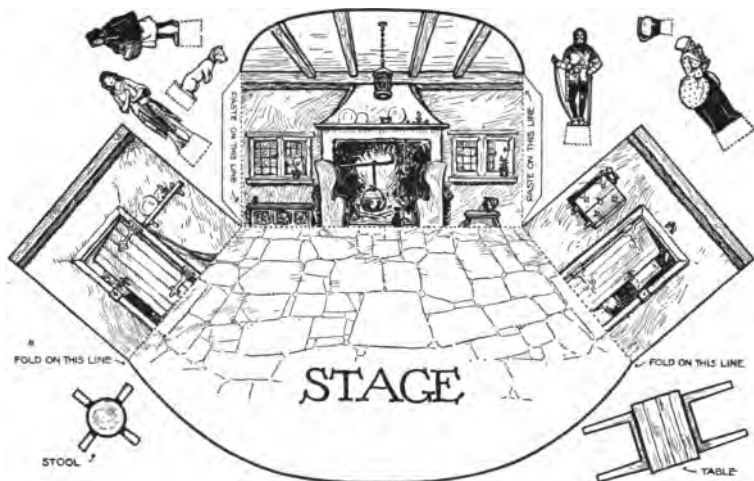
*Scene 1.* Interior of the inn, Christmas Eve, 1300.

*Scene 2.* In Sherwood forest, ten days later.

You can construct a miniature stage yourself by cutting heavy paper according to the pattern on page 323 (an interior inn scene) and by pasting the flaps in place. With pen and ink or crayons you can draw or color any scene that you wish to make.

**The Characters in the Play.** The characters of a play, or persons of the drama (*dramatis personæ*), are those who take part in it. They portray themselves by (1) their general dress (*costume*), (2) their facial appearance (*make-up*) and expression, (3) their tones of voice, (4) their remarks (*dialogue*), (5) their acts, and (6) their gestures (*byplay*, or *stage business*). *Byplay* consists of slight actions, aside from the main action, that betray character or add humor.

To make your work in dramatization more real, construct paper doll characters from cardboard and fasten each paper



doll to a small wooden base, so that it will stand erect. Then make paper costumes for your paper doll characters. Color these with crayons or with water colors. In the picture above, note the models for various characters. Small dolls from a five-cent store may also be dressed in costumes made from crêpe paper or from cheesecloth.

**Some Stage Terms Explained.** Stage *properties* are things that are needed on the stage in presenting an act; as, a table, two chairs, etc. These can also be made of paper or of cardboard. *Down stage* means the front of the stage; *up stage*, the back. *Left* and *right* are applied to those directions as viewed from the back of the stage. The word *enter* is used whenever a character comes upon the stage [*Enter the KING*]; and the word *exit*, whenever a character leaves the stage [*Exit the QUEEN*]. These *stage directions*, which aim to instruct the performers how to present the play, are placed in brackets, [ ], and are italicized.

**Constructing a Miniature Classroom Theater.** It is not necessary to have an elaborate stage in order to present simple dialogues and plays. By means of a three-paneled screen (the frame made by some skillful member of the class and the screen covered with manila wrapping paper) a miniature classroom theater can easily be constructed for presenting with paper or doll characters the best dramatic dialogues written by the class.



The accompanying sketch shows how the pupil stands behind the screen and gives the dialogue, imitating the different voices, while making the figures move as desired. Upon the blackboard pupils may draw and color an appropriate stage scene, to show through the opening in the screen. Such a toy theater is an adaptation of the Punch and Judy show. Any dramatic dialogue in this book may be presented in this way. It is a good plan occasionally to choose the best one for presentation as a recognition of good work.

If your teacher thinks that you have time to give a play or a pageant, select one of the following dramatizations:

**Dramatization 11.** *Writing and Presenting a Play.* (Several assignments.)

(a) Select one of the following. As a class, decide upon *characters, scenes, and acts*. Write these on the blackboard, with the *scenario*. Divide the scenes among committees of three pupils each, to write the dialogue and the action for the scenes. The teacher will select the best work for the final play.

1. An old tale: *Cinderella, Snow White, or Red Riding Hood.*
2. A poem: Lowell's *Singing Leaves*, Longfellow's *King Robert of Sicily*, or Browning's *Pied Piper of Hamelin*.
3. Scenes from Andrews's *The Perfect Tribute*.
4. A colonial party, ending with a startling announcement.
5. A home near Boston, April 18, 1775. News of Paul Revere.

6. A quilting party at Mount Vernon. A Virginia reel.
7. A frontier fort. Besieged by Indians. A daring rescue.
8. An old-fashioned literary society in the district school.

(b) Let the teacher or a committee assign the parts for you to memorize, practice, and present before the school. In speaking, always keep your face toward the audience. Elect a *stage manager*, or a critic, to drill you in rehearsals. Appoint committees to attend to programs, stage properties, etc. Invite your parents and friends.

#### **Talk 60.** *Expressing an Opinion.*

Let each pupil express his opinion about the planning of the dramatization. The teacher will preside at the meeting.

#### **Dramatization 12.** *Arranging and Presenting a Pageant.* (Several assignments.)

Select one of the following and plan a pageant. In class decide upon (1) *characters*, (2) *scenes* or *tableaux*, (3) *music* or *dances*. On the blackboard block in a scenario. Divide the class into committees to plan and write the various *scenes*. Let a committee assign the characters. Make costumes out of crepe paper or cheesecloth. Choose an outdoor background or decorate the school stage. Present the pageant before your schoolmates, parents, and friends.

1. An Indian tale. Scenes from *Hiawatha*.
2. King Arthur and his Knights. Scenes from Tennyson's *The Idylls of the King* or Malory's *Morte d'Arthur*: tableaux, songs, etc.
3. Robin Hood. Some of his adventures.
4. *The Visit of the Months*, each decked out symbolically.  
Let *Father Time*, with his magical wand, summon the four *Seasons*. Let each *Season* call for her three attendants, the *Months*, to describe the events or the activities of each month, shown in a tableau given by other pupils.
5. *A Memorial Day Pageant*.  
Picture in tableaux several great scenes from American history. Or let five great American soldiers and five great American naval commanders come back to earth to tell what they did

for the nation. Let the nations of Europe and Asia, who have immigrated here, be represented in little groups. Let each group ask for information about American history. As a class, decide what questions they shall ask, and which great soldiers or sailors or statesmen shall be summoned to answer them. *Uncle Sam* may be represented as presiding over this gathering of the nations.

6. *A Pageant of the States.*

Let the *Goddess of Liberty* summon all the states to appear at the ceremony of adding the stripes and the stars to the flag. Each state should tell about its history or value.

7. *A May Day Fête.*

Plan a crowning of the May Queen, a May Pole dance, a presenting of May baskets. Outdoor festival. Folk dances, sports.

8. *A Visit to Mother Goose.*

Let the pupils impersonate *Mother Goose*, a visitor to *Mother Goose*, and characters in the *Rimes*, whom *Mother Goose* summons to recite and act their lines before the visitor.

9. *An Arbor Day Festival.*

Impersonate the *Spirit of the Woods* and let him summon *Sunshine*, *Rain*, and kindred spirits to be present at the planting of a class tree. Let groups of pupils sing Arbor Day songs, give little dances about the tree, or pose in appropriate tableaux.

10. *Wedding of King Corn and Queen Alfalfa.*

Let this be a Harvest Home festival. *King Corn* and *Queen Alfalfa* should be accompanied by an appropriate retinue. Hold the scenes outdoors and plan dances and tableaux.

**Letter 34.** *A Report of Your English Work of the Year.*

To your superintendent of schools write a business letter stating (1) what you have studied in English this year, (2) how faithful you have been in attendance, (3) how your grades average, and (4) why you think you should (or should not) be promoted. Use letter paper and envelope, if possible.

**Criticism 77.** *Letter 34: Comparison with Early Work.*

Compare this letter with *Letter 3*, your first business letter, and note in how many ways you have improved.

## SUMMARY OF ANALYSIS

REVIEW the following topics :

|                                               |                                                 |
|-----------------------------------------------|-------------------------------------------------|
| Parts of Speech .....                         | pages 49, 50, 53,<br>105, 146, 181,<br>237, 270 |
| Words, Phrases, Clauses, Sentences .....      | pages 92, 187                                   |
| Parts of a Sentence .....                     | page 112                                        |
| Simple, Complex, and Compound Structure ..... | page 114                                        |
| Various Uses of Sentences .....               | page 117                                        |
| Infinitives, Gerunds, and Participles .....   | page 148                                        |
| Relationship of Words .....                   | page 229                                        |
| Analyzing Model Sentences .....               | pages 282, 284                                  |

*Analysis* is the breaking up of the sentence into the parts, or elements, of which it is composed.

Omission of words necessary to the grammatical construction is called *ellipsis*. In analyzing elliptical expressions, we supply omitted words.

Observe how the following sentence is analyzed :

*The man who was in town last week bought his son a motorcycle to-day.*

STRUCTURE AND PURPOSE OF SENTENCE: Complex; declarative.

COMPLETE SUBJECT: *The man who was in town last week.*

SIMPLE SUBJECT: The noun *man*.

SUBJECT MODIFIERS: { The article *the*.  
The adjective clause *who was in town last week*.

COMPLETE PREDICATE: *Bought his son a motorcycle to-day.*

SIMPLE PREDICATE: The verb *bought*.

PREDICATE COMPLEMENTS: { The direct object, the noun *motorcycle*, modified by the article *a*.  
The indirect object, the noun *son*, modified by the pronoun *his*.

PREDICATE MODIFIER: The adverb *to-day*.



**The Clause:** *Who was in town last week.*

**COMPLETE SUBJECT:** *Who.*

**SIMPLE SUBJECT:** The pronoun *who*.

**COMPLETE PREDICATE:** *Was in town last week.*

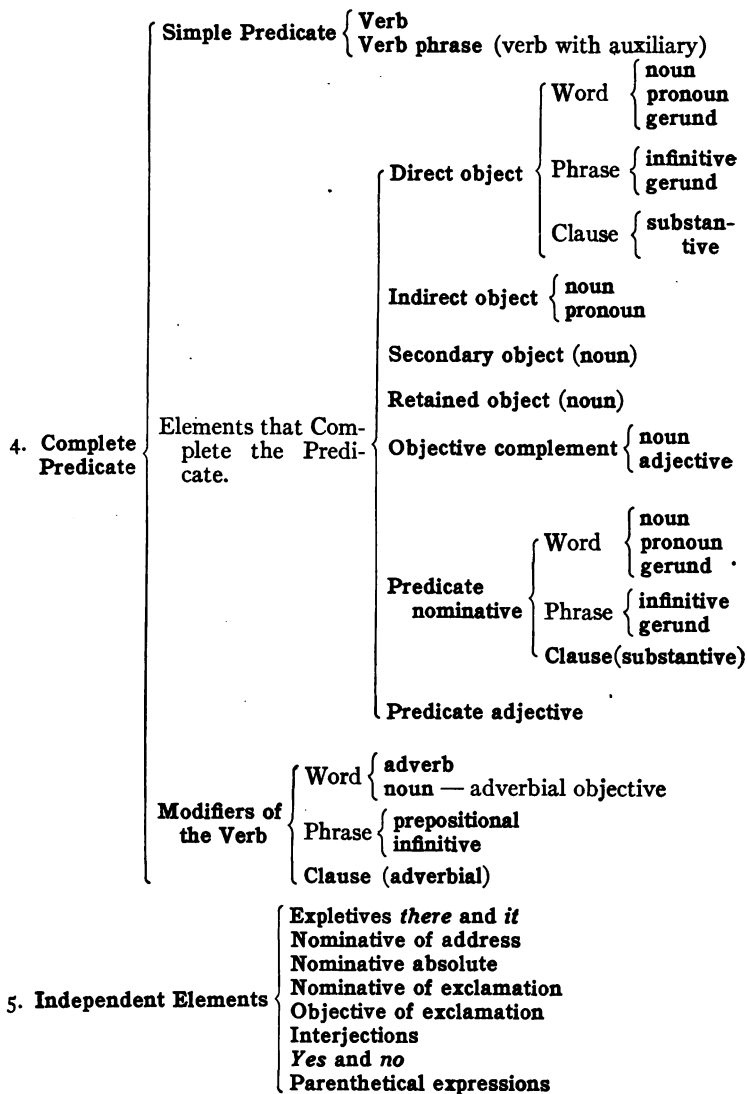
**SIMPLE PREDICATE:** The verb *was*.

**PREDICATE MODIFIERS:** { The noun *week* (adverbial objective),  
modified by the adjective *last*.  
The propositional phrase *in town*.

## A GUIDE FOR ANALYSIS

The following table is a guide to help you to understand the relationship of words in a sentence. In deciding on an element follow the outline to the last subdivision. The elements in boldfaced type should be mentioned in the analysis. In analyzing clauses, use 3, 4, and 5 of the guide.

- |                          |   |                                                                                                                                                                          |
|--------------------------|---|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Structure of Sentence | { | Simple<br>Complex<br>Compound<br>Compound-complex (a compound sentence with a complex member)                                                                            |
| 2. Purpose of Sentence   | { | Declarative<br>Interrogative<br>Imperative<br>Exclamatory                                                                                                                |
| 3. Complete Subject      | { | Simple Subject { Word { noun<br>pronoun<br>gerund<br>Phrase { infinitive<br>gerund<br>Clause (substantive)                                                               |
|                          | { | Modifiers of Subject { Word { adjective<br>possessive noun or pronoun<br>word in apposition<br>Phrase { prepositional<br>infinitive<br>participial<br>Clause (adjective) |



**Exercise 100. Analyzing Sentences.**

(a) In the following sentences all the constructions mentioned on pages 330 and 331 are found:

1. It is an excellent plan to think before you speak.
2. Where did you go to-day when you left the house?
3. The boys who are members of the club appointed John chairman.
4. The lightning was sharp, and the wind blew hard.
5. The leader of the band said that instruments had been ordered.
6. Playing tennis on a clay court is good exercise.
7. The river, winding among the hills, was dotted with sailboats.
8. John, run home quickly before your mother calls you.
9. Will you give me the book, if I agree to sing the song?
10. Mary, the leader, considered Alice to be the best alto.
11. Yes, they painted the tent red to attract attention.
12. The bill having been paid, the class was relieved.
13. Alas! The birds have flown.
14. Dear me! Jack Frost, the magic artist, has painted snow scenes on the windows!
15. I come not, friends, to steal away your hearts.
16. There are many people in the world who win success because they have recognized Opportunity.
17. The man who wants work sometimes fails to get it, and the man who has work sometimes wishes that he were not so busy.
18. It is a recognized law that water does not run up hill.
19. The best time to win is *now*.
20. Tom and Dick think electing officers is important.
21. Poor man! His desire to win is strong, but he has no chance.
22. I am she who wants to go home.
23. Give Edith the book, for reading it may make her wise.
24. I was given a book by my teacher.
25. Did she ask you the way to the postoffice?
26. Our plan is to climb the mountain in the morning.
27. Her chief exercise was riding her wheel.
28. My wish is that I may go to college some day.
29. Hark! how the wind whistles and roars!
30. He that exalts himself shall be abased, but he that humbles himself shall be exalted.

(b) About 300 sentences that furnish good exercises for analysis will be found on pages 94, 97, 116, 117, 120, 122, 123, 127, 128, 129, 131, 149, 150, 193, 194, 195, 213, 227, 242, 243, 244, 245, 246, 290, 291, 302, 308, 309. The teacher will assign as many of these as seem necessary.

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